

# MUSICAL AMERICA

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## N. Y. ORCHESTRAS SET NEW RECORD IN TICKET SALES

Audiences in Metropolis Exceed Those of Any Former Winter in Vast Numbers—Season Ends with New High Mark in Attendance, with Approximately 390,000 Listeners at Concerts of N. Y. Philharmonic and Symphony Society—Brilliant Parade of Conductors and Array of Novelties Add Interest to Span Just Closed—Visiting Orchestras Play to More Than 70,000 Music-Lovers

A RECORD has been made in New York's support of orchestral music this season. With a dozen internationally noted conductors appearing in vivid succession in 176 concerts, the response of the public has been made in a hitherto unapproached degree. According to estimates secured from the two principal orchestras of Manhattan, approximately 390,000 music-lovers heard the New York Philharmonic and the New York Symphony in their home concerts this winter, which have just been concluded. To these might be added the numbers of patrons who attended the State Symphony's series of ten concerts in the first half of the season.

A strong factor in the season's musical procession has been the visits of the Philadelphia Orchestra, the Boston Symphony and the visiting organizations from Cincinnati and Cleveland. Although no estimates are available for the number of hearers at the concerts by visiting orchestras, it is probable that between 70,000 and 75,000 additional listeners were attracted by the twenty-nine programs of these organizations in Manhattan and Brooklyn.

The New York Philharmonic's manager estimates that approximately 225,000 listeners heard the seventy-six concerts given by this organization in

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## NEBRASKA TEACHERS DISCUSS STANDARDS

Convention in Omaha Includes Master Classes

OMAHA, March 27.—The tenth annual convention of the Nebraska State Teachers' Convention, held in Omaha on March 22, 23 and 24, had an attendance of about 1200 music teachers, students and lovers of music. Outstanding events were a Jeritza concert by the Tuesday Musical Club; a banquet and an Omaha Symphony concert. Among topics discussed was standardization in teaching throughout the country.

The invitation to hold the convention in 1927 at Lincoln, Neb., was accepted. Officers elected were Adrian M. Newens, president and director of Lincoln University School of Music, president; Floyd

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IGNAZ FRIEDMAN

Who Is Closing His Fifth Tour of America in Piano Recitals and Will Travel to Europe to Fulfill Engagements There This Summer. (See Page 39)

## Notable Events for Sesqui-Centennial

PHILADELPHIA, March 27.—An organization meeting of the Sesqui-Centennial Chorus was held in the Mayor's reception hall at City Hall, on the afternoon of March 18. The chorus will be under the jurisdiction of the Sesqui-Centennial Music Committee, of which Dr. Herbert Tily, president of the Philadelphia Music League and conductor of the Strawbridge and Clothier Chorus, is general chairman. William Otto Miller, bursar of the University of Pennsylvania and a member of the Orpheus Club, is chairman of the Chorus Festival Committee.

Mayor Kendrick outlined some of the plans for the chorus. It is proposed to have a local chorus of 5000 voices drawn from the various singing societies of Philadelphia and vicinity as a nucleus, and to supplement this with singers from choruses in every one of the forty-eight commonwealths. On July 4, when the formal commemoration of the 150th year of American independence is celebrated, there will be a pageant of the States with cooperation by the Chorus of the States. Mayor Kendrick has already sent letters to the mayors and governors asking for support in this gigantic enterprise.

The Sesqui-Centennial Chorus will be one of the features of the exposition,

and will be heard on frequent occasions throughout the six months of the fair.

Addresses were made by Dr. Tily; Philip Gadsden, president of the Chamber of Commerce; Albert N. Hoxie, conductor, who is active in community music, and Bruce A. Carey, chorus director at Girard College, who will be the conductor of the Festival Chorus.

The Philadelphia Orchestra has accepted the invitation to become the official Exposition orchestra. Leopold Stokowski, conductor of the orchestra, has been appointed director of the program, and at his request, invitations are being extended to American and European guest conductors, each of whom will conduct for two weeks. Mr. Stokowski will conduct the orchestra the last two weeks in September.

The orchestra will give two concerts weekly in the Auditorium for a period of sixteen weeks. Virtually the entire organization of more than 100 musicians has been engaged to carry out the program.

Among the other conductors being considered are Frederick Stock, Chicago; Fritz Reiner, Cincinnati; Alexander Smallens, Philadelphia; Walter Rothwell, Los Angeles; Arthur Rodzinsky, Warsaw; Walter Damrosch, New York; Thaddeus Rich, Philadelphia, and

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## HOLLYWOOD BOWL BOARD DISAGREES; MRS. CARTER QUILTS

Founder and President of Summer Symphonic Series in Los Angeles Tenders Resignation and Is Granted Year's Leave of Absence—"Differences of Opinion" with Members of Executive Group Given as Reason for Action—W. J. Wolcott, Secretary, Leaves Board Because of Ill Health—Other Changes in Executive Committee Believed Probable—Alan C. Balch Chosen as New Head

[By Telegraph to "Musical America"]

LOS ANGELES, March 30.—Differences within the ranks of the Hollywood Bowl Summer Concerts Association have resulted in Mrs. J. J. Carter, founder of this series, tendering her resignation as president. In a statement to the public, Mrs. Carter declares it is impossible for her to follow her ideals further while lacking sympathetic support from the executive board as a whole. She will take a year's leave of absence, part of which she will spend in Europe. A. C. Balch, first vice-president, was chosen as her successor when the executive board met on March 29.

The reason for Mrs. Carter's action is described as "repeated differences of opinion with certain members of the executive board." It has caused widespread comment in official and musical circles, and it is regarded as possible that a change in the membership of the board may be made.

Mr. Balch, who succeeds to the presidency, is one of the leading industrialists of the Coast and a prominent patron of music and art.

Another resignation recently received was that of W. J. Wolcott, secretary of the executive board, whose action was taken on the ground of ill health. He may be succeeded by R. E. Verheyen,

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## IOWA CLUBS HOLD JOINT CONVENTION

Meet with State Teachers in Des Moines

DES MOINES, IOWA, March 29.—The joint meeting of the Federation of Music Clubs in Iowa and the Iowa State Music Teachers opened last Monday with a reception at which Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, gave an address.

A program of music was given by the Shrine Chanters, under the direction of George F. Ogden, and Arcule Sheasby, violinist, accompanied by Lenore Mudge. At the meeting Tuesday it was disclosed that Iowa has 156 composers. Among those listed are the late Dr. M. L. Bartlett, Dr. Frank Nagel, Wallingford Riegger, George F. Ogden, Raymond

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## Chamber Music's Apostle to Americans Lost in Passing Away of Franz Kneisel

FRANZ KNEISEL, violinist, and for many years an important figure in the musical life of the United States, died on the evening of March 26, in the Roosevelt Hospital, New York. Death was due to peritonitis. Mr. Kneisel was taken sick the previous Saturday in Portland, Me., where he was stopping on his way with Mrs. Kneisel and one of their sons, to their summer home at Blue Hill, Me. His condition was recognized as being serious, so the family returned to New York and Mr. Kneisel was taken to the hospital immediately upon his arrival in the city. On Wednesday it was decided that an operation was necessary, and despite Mr. Kneisel's age, sixty-one, he rallied satisfactorily and hopes were entertained for a speedy recovery. On Friday, however, his condition became more critical, and his family and close friends were notified to this effect. With Mr. Kneisel when he died, were his wife and their children, Mrs. Willem Willeke with her husband, for many years a member of the famous Kneisel Quartet, Marianne Kneisel, herself a violinist, and two sons, Fred, a student at Princeton, and Frank, his twin brother who is about to become a professional musician.

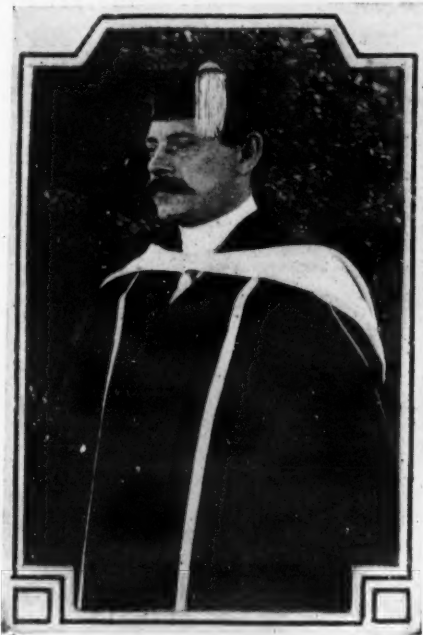
### Born in Bucharest

Franz Kneisel was born in Bucharest, of German parentage, on Jan. 26, 1865. His father, originally from Olmütz in Moravia, was a bandmaster, and his son's first teacher. Franz later attended the Bucharest Conservatory, graduating with honors as a violinist, at the age of fifteen. In 1879, he went to the Vienna Conservatory, where his teachers were Grün and Hellmesberger, the latter of whom interested him in chamber music in which field he was to become such a potent force in this country.

From the Vienna Conservatory, Mr. Kneisel again graduated with high honors and shortly after, became concertmaster of the Hofburg Theater Orchestra, and later assumed the same position in Bille's Orchestra in Berlin. He had appeared, meanwhile, as soloist with the Vienna Philharmonie, playing Joachim's "Hungarian" Concerto.

In 1884, Wilhelm Gericke became conductor of the Boston Symphony, then beginning its third season. The following year, Mr. Gericke appointed Mr. Kneisel as concertmaster, succeeding Listemann. He immediately made his mark not only in his official position but also as a violin soloist, being one of the first to play the Brahms Concerto in this country.

It is said that Kneisel's influence as concertmaster of the Boston Symphony, was second only to (and not far behind) that of Gericke, and together they were responsible for the foundation of the reputation which placed the organiza-



The Late Franz Kneisel

tion in a unique position which it maintained unchallenged for thirty years.

During his first season with the Boston Symphony, at the instance of its patron and founder, Colonel Higginson, Mr. Kneisel founded the Kneisel Quartet, the other members of which were also members of the orchestra. They were Emanuel Fiedler, second violin; Louis Svecenski, viola, and Fritz Giese, 'cello. Their first concert was given in Boston on Dec. 28, 1885. The first New York appearance was not made until three years later, in old Steinway Hall, and it was not for another three years that the Quartet began its regular series of concerts in New York.

### Pioneer Work of Quartet

Unfortunately the appreciation of string quartet music was not very well developed in this country at that time and Mr. Kneisel, more than once, was on the point of giving up his New York concerts, but was persuaded to continue by a group of music lovers. Before long, he had established the Quartet not only

### Walter Damrosch Leads Orchestra in Spain

CELEBRATED Spaniards did themselves up in their best one day last week and took themselves to the Comedia Theater. King Alfonso went. So did Queen Victoria. So did the court. So did many musical folk and many who were not so musical. They went to hear Walter Damrosch, conductor of the New York Symphony, lead a Spanish orchestra. He is the first American to be so honored, and was most cordially received.

in New York but throughout the country.

In 1887, Fiedler was succeeded by Otto Roth, Fiedler becoming second violin in the Adamowski Quartet of which Guiseppe Campanari, afterwards the eminent operatic baritone, was 'cellist. Two years later, Anton Hekking succeeded Giese, and again in two years, Hekking was succeeded by Alwin Schroeder. Karl Ondricek succeeded Roth in 1899, and J. Theodorowicz, Mr. Ondricek in 1902. Later, Hans Letz became second violin, and Willem Willeke, 'cellist.

The Quartet, which was the first of any considerable excellence in this country, remained in existence in spite of many rival organizations, until 1917, when it was disbanded and Mr. Kneisel, from then on, devoted his time to teaching in New York in the winter and at Blue Hill, Me., in the summer, as well as at the Institute of Musical Art in New York, where he had been a member of the faculty since 1903.

### Unique Musical Position

Mr. Kneisel's position in music in America was unique. Besides helping to establish the Boston Symphony upon a firm footing, and spreading the doctrine of chamber music far and wide throughout the country, he was unequalled in his knowledge of chamber music of all sorts. To him America owes its knowledge of the latter quartets of Beethoven, and Dvorak's "American" Quartet and Quintet were given their first hearing in this country by him, as well as many other important works in the same form.

Funeral services were held in the auditorium of the Institute of Musical Art on Monday morning, and interment was in Boston. The honorary pall bearers were Felix M. Warburg, Paul M. Warburg, Felix E. Kahn, Frank Damrosch, Fritz Kreisler, Efreim Zimbalist, Richard Aldrich, Leopold Auer, Harold Bauer, Rubin Goldmark, Sigmond Herzog, Maurice Sternberger, Charles J. Rosebault, Dr. Fritz Bierhoff, Edwin T. Rice, August Fraemke, Dr. Charles G. Taylor, Dr. James I. Russell, Artur Bodanzky and C. M. Loeffler of Boston.

Fritz Kreisler played the Adagio from Bach's F Major Violin Concerto, accompanied by Gaston M. Dethier, head of the Institute's organ department, who prefaced with a Bach Prelude.

J. A. H.

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### Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
- Second—Contest to close Dec. 31, 1926.
- Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
- Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
- Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
- Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
- Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.
- Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

## WASHINGTON OPERA GIVES "LOHENGRIN"

National Association Is  
Praised for Notable  
Performance

By Dorothy De Muth Watson

WASHINGTON, March 27.—"Lohengrin" was presented by the Washington Opera Company, of the National Opera Association, Edouard Albion, general director, before a large and representative audience on March 22 in the Washington Auditorium. The chorus was made up of over 100 Washingtonians, and in the cast were Marcella Roeseler, making her Washington debut, Ina Bourskaya, Paul Althouse, Sigurd Nilsen, Ivan Ivantsoff and George Chesnovsky. All the principals sang beautifully. The chorus was splendid, and the orchestra, under the able direction of Jacques Samssoud, rose to great heights. Paul Tchernikoff presented a graceful ballet interlude. Praise is due Mr. Albion, Moes Zlatine, stage director, and "Peggy" Albion, secretary, for the success which the Washington Opera Company has gained. The scenery and costumes were from the stock of the Manhattan Opera Company. Some 200 veterans from hospitals in this city were guests of the opera company for this performance.

Katie Wilson-Greene presented Frieda Hempel in her Jenny Lind program for the third time on March 20. Miss Hempel's charm and voice make her a great favorite with Washington audiences. On this occasion, some fifteen encores were demanded. Erno Balogh was the accompanist and Louis P. Fritze played the flute.

Harold Samuel, pianist, was presented on March 19 in a Bach program in the chamber music auditorium of the Library of Congress, through the courtesy of Mrs. Frederick S. Coolidge, Herbert L. Putnam, librarian, and Carl Engel, director of the music division. Many enthusiasts were unable to gain admittance, so keen were musicians to hear Mr. Samuel.

### Musical Stenography Invented

WASHINGTON, March 31.—According to reports received here from American consular representatives, a Swiss, M. Henri Reymond, has devised an ingenious system of musical stenography that promises to solve a problem that for more than 100 years has perplexed musical thinkers. The system, as described, would enable anyone conversant with it to attend a concert or opera and note down the full orchestrated score.

A. T. M.

### Chicagoan Successful in France

CHICAGO, March 27.—News of the "sensational debut" of Ethel Hottinger, a Chicago singer who sang the title rôle of "Carmen" at short notice, due to the illness of another artist, in Montlucan, France, has just been received here.

## Bispham Medals for Seven Composers

CHICAGO, March 27.—Seven Illinois composers have received awards of the David Bispham Memorial Medal this month, under the auspices of the American Opera Society of Chicago. The composers so honored, with their works on the basis of which the awards were made, are:

Mrs. Alfred Burrit Andrews—"Guido Ferranti," given by the Aborn Opera

Company at the Chicago Auditorium. Clarence Loomis—"Yolando of Cyprus" and "Castle of Gold." Charles Carlson—"Phellas." S. W. Harwill—"Bella Donna." Hamilton Forrest—"Yzdra." Henry Purmont Eames—"Priscilla," comic opera. William Lester—"Everyman," choral opera.

Previous Illinois awards were to J. Lewis Browne, "The Corsica Girl;" Simon Bucharoff, "Sahkara;" Isaac Van Grove, "The Music Robber;" Eleanor Everest Freer, "The Legend of the Piper;" and "Massimiliano, The Court Jester."

Other composers who have received the medal are Charles Wakefield Cadman, Victor Herbert, W. Frank Harling, Aldo Franchetti, Ernest T. Carter, Francesco de Leone, Theodore Stearns, John Adam Hugo, Ralph Lyford, Frank Patterson, Henry Hadley, Frederick S. Converse, H. J. Stewart and W. S. McCoy.

Edith Rockefeller McCormick is honorary chairman of the American Opera Society, which was founded and is now directed by Mrs. Freer.

Its purposes are set forth thus:

"To encourage the use of our native language in opera and concert in English-speaking countries by recommendation of adequate translations; to encourage the performance of American opera or music-drama; and to give just recognition to the American composer of ability."

"To award the David Bispham Memorial Medal in Chicago whenever possible; or elsewhere when satisfactory information of an American opera has been obtained by the society."

### St. Louis Citizens Back Winter Opera Plan

ST. LOUIS, Mo., March 27.—Twenty-one St. Louisans have accepted places on the board of governors of the Grand Opera Association of St. Louis, which is being formed by Guy Golterman. The new organization is to lend its backing to grand opera presentations in St. Louis during the winter season. These have formerly been an annual affair under Mr. Golterman's management, without additional organized support. Former Mayor Henry W. Kiel is chairman of the new organization. The first presentation will be a gala week of opera by the San Carlo Opera Company, to open about April 11. As usual, the regular company will be augmented by guest artists, chorus and ballet.

HERBERT W. COST.



# When Children Choose Their Careers



CELEBRATED ARTISTS AND THEIR CHILDREN

Upper Row—Giovanni Martinelli, with Antonio and Bettina; Enrico Caruso, with Gloria (Hitherto Unpublished Photograph Taken Shortly Before His Death, Courtesy of Bruno Zirato); Lawrence Tibbett, with Lawrence and Richard; Lower Row—Marion Meader, Daughter of George Meader; Karl Artur and Elisabeth Marie Bodanzky; Tullio Serafin, with Victoria

**T**HE custom used to be for a son to follow in his father's footsteps. Just as a king was the son of a king, so was a sailor the son of a sailor, a musician the son of a musician. It was evident as early as the days of David when the grizzled old king, despairing of his black sheep, Absalom, decided that his mantle should fall on Solomon, gave us the Songs of Solomon, to follow close upon his own Songs of David.

For such was the order of things. Bach and Beethoven had their first lessons in music from their fathers. The

"Elder" Purcell, father of the great Purcell, was himself composer and musician to the King. The first Giacomo Puccini, composer and chapelmaster to the Republic of Lucca, lived in the early Eighteenth Century, had a son Antonio, also a composer and successor to his father as chapelmaster at Lucca. Antonio's son Domenico was also a composer; so was Domenico's son Michele; so was Michele's son Giacomo, two hundred years after the first Giacomo Puccini.

There are notable exceptions when genius burns too hot to respond to any whim of custom. But it was a courageous son, generally a great musician, who dared to violate the tradition. There was Antonin Dvorak who defied his father, refused to be a butcher; there

was Mozart, the son of a bookbinder; Verdi, the son of an innkeeper and grocer; Chopin, the son of a bookkeeper in a snuff factory.

But now in the Twentieth Century, things are different. There are few who have their children's futures all mapped out, say they shall be musicians, or say they shall not be musicians. Another tradition has gone by the boards.

A very wise parent is Artur Bodanzky. He has two children—Elisabeth Marie, who is sixteen, and Karl Artur, three years younger. Mr. Bodanzky is choosing their education. Their careers they can choose for themselves.

"I do not say what they shall be. My boy can be a subway conductor if he wants to. But now they are both studying music and painting. Their profes-

sions are their own affairs. What I want them to be is good amateurs. For here in America what we need above all else is cultured listeners. We have enough performers."

Little Antonio Martinelli has already decided what he is to be: "Part of the time an engineer and part of the time a singer" and "Papa, I shall sing louder than you." So there is nothing left for Mr. Martinelli to decide, for Bettina will be just a Mama, she guesses.

Says Lawrence Tibbett, father of Lawrence and Richard, six-year-old twins: "I'd rather my boys would be artists of some sort—musicians, writers or painters—than be motormen or plumbers, but more than anything else,

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# Audiences for New York Orchestral Concerts Set Record

[Continued from page 1]

Greater New York this season. Of these, sixty-five were in Carnegie Hall, five in the Metropolitan Opera House and six in the Brooklyn Academy of Music. It is significant of the support for music that next season's series by this orchestra at the Metropolitan is to be extended to seven concerts.

The New York Symphony reports a total approximate attendance of 165,000, with the largest audiences in the forty-seven years of the orchestra's existence. This is on the basis of sixty-one concerts, of which twenty-four were given in Carnegie Hall, twenty on Sunday afternoons in Mecca Auditorium, and six in the Brooklyn Academy of Music, with eleven additional programs for young people and for children.

Of this number, 150,000 made up the audiences at Mecca Auditorium and Carnegie Hall. The remaining 15,000 attended the Brooklyn series. These statistics do not include the thirty concerts given in other cities.

The twenty-four Thursday and Friday concerts, the young people's concerts and children's concerts, given at Carnegie Hall, drew audiences totaling about 80,000.

"This represents the greatest aggregate audience that the Symphony Society has recorded for a single season thus far," said Harry Harkness Flagler, president of the Society. "The experiment of moving the Sunday concerts to Mecca Auditorium and the lowering of prices has been in a large measure responsible."

"Seventy thousand people have attended the twenty programs given in this new hall, the maximum being reached on a Sunday when every seat and 700 standing room tickets were sold. Sunday after Sunday more people have gathered under one roof to hear music, than has ever been the case in any regular series of concerts in New York. Many of those attending these concerts were subscribers for the first time to any series of concerts, and the enthusiasm which these newcomers displayed over the musical fare provided, was refreshing in a supposedly over-concertized city."

## New Works Introduced

The New York Symphony introduced nine new orchestral works since last October. Twenty-nine classicists and nineteen members of the modern school have appeared on the programs of the Society.

The Symphony has this year given two works their first presentation anywhere, three works their first hearing in America, and four their first presentation in New York. Deems Taylor's "Jurgen" and George Gershwin's Concerto in F were complete novelties. In the group labeled "first time in America" were Krenek's Concerto Grosso, Rabaud's "Suite Anglaise" and Respighi's "Bellagor" Overture. The four works which were given their first New York performance included Loeffler's "Memories of My Childhood," Howard Hanson's "Lux Aeterna," Arnold Bax's "Tintagel" and Hindemith's Concerto for Piano with Orchestra.

The New York Philharmonic sponsored the presentation of several works for the first time in New York. Among the novelties given were Respighi's Piano Concerto, "Pines of Rome," and Second Suite of Old-Time Airs for the Lute; Roger-Ducasse's Sarabande, Casella's "La Giara" and Partita, Tansman's "Dance of the Sorceress," De Sabata's "Gethsemani," Wetzler's "Visions," Roentgen's Suite "Old Holland," Tommassini's "Tuscan Landscapes," two excerpts from Strauss' "Intermezzo" and other works.

The Philadelphia Orchestra gave local premières to Miskovsky's Fifth Symphony, Holst's "Japanese" Suite, Loeffler's "Canticle of the Sun" and other works. The Cleveland Orchestra gave Bax's Symphony in E Flat Minor, and the Cincinnati Symphony presented Bartók's Dance Suite.

The Boston Symphony gave Copland's "Music for the Theater," Henry F. Gilbert's Symphonic Piece, Jacques Ibert's "Ports of Call," Eichheim's "Chinese" Legend, Tailleferre's "Outdoor Games" and a Concerto by Hindemith among a list of novelties. Finally, the New York State Symphony, before its sudden suspension in the middle of the season, gave Béla Bartók's "Two Portraits" and Pro-

kofeff's Violin Concerto first-time hearings in the city.

Summarizing, therefore, the New York season had an unusually large percentage of new works of many schools, owing in large part to the unusual procession of conductors of different national heritages.

## Philadelphia's Penultimate

The Philadelphia Orchestra, Leopold Stokowski, conductor, Carnegie Hall, March 23, evening. The program:

Variations on a Theme of Haydn.....Brahms  
Deutsche Tänze.....Schubert  
"Geschichten aus dem Wiener Wald,"  
Johann Strauss  
Symphony No. 5, in E Flat.....Sibelius

With the exception of the Sibelius, this was a program in light vein. For those who enjoy variations, the first number was an orgy of delight. The theme, which its composer entitled "Chorale St. Antoni," has been developed into a series of short bits intended, it is said,

other movements, though the pianist's tone at the beginning of the Allegro was unwontedly bright and glassy, even a little hard.

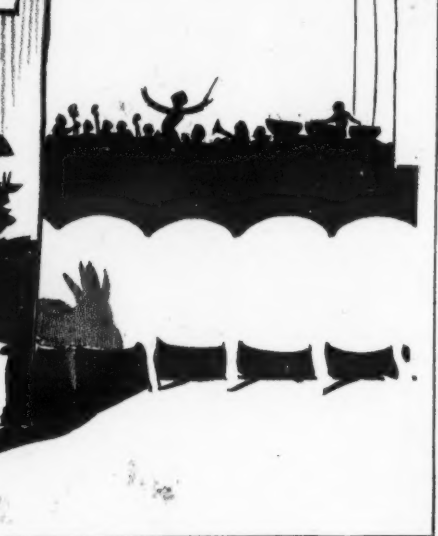
The "Petrushka" performance was a highly concertized one. Besides being much abbreviated, with some of the most effective episodes omitted, sundry new voices were emphasized; sonorities (or stridencies, as some may still regard them) were heaped in altered ways. Even the charlatanerie of the magician's flute had a different amble as played by the thaumaturgic Barrère. The piano part was given a xylophonic prominence by Kurt Ruhrseitz.

The Beethoven C Minor, too, had details that were individualistic and which did not err on the side of understatement. O. T.

## Landowska with Philharmonic

Philharmonic Orchestra, Wilhelm Furtwängler, conductor; Wanda Landowska, soloist. Carnegie Hall, March 25, evening. The program:

Symphony No. 4 ("Romantic") in E flat major.....Bruckner  
Concerto in D major for harpsichord, Haydn  
Concerto in D major ("Coronation") for piano.....Mozart  
Overture to "Euryanthe".....Weber



Dick Spencer Gives His Impression of Father Knickerbocker in Attendance on the Season's Final Orchestral Concert

to describe the saint's adventure's in temptation in the Egyptian desert. Some of them are pleasant enough to do so. The seventh variation is especially beautiful and the finale most interesting.

The Schubert German Dances are a transcription of pieces for the piano. The orchestration has been cleverly done and they were effective. In the Strauss Waltz, Mr. Stokowski seemed to put more into the piece than the composer did, and the result, while a fine piece of virtuosity, was scarcely Strauss, or a waltz either for that matter.

Sibelius' symphony was played by Mr. Stokowski in December and was repeated "by request." The work again impressed as being of fine and dignified character, somewhat sombre in tone but far and away above most other works in the same form that have come to light in recent years. Mr. Stokowski's playing of it was, of course, calculated to bring out every atom of individuality of the work, and the tremendous climax of the finale was startling in its dramatic effect. J. A. H.

## Brailowsky with Symphonists

The New York Symphony, Otto Klemperer, guest conductor, Alexander Brailowsky, pianist, soloist. Carnegie Hall, March 25, afternoon. The program:

"Petrushka" Suite.....Stravinsky  
Concerto in E Minor.....Chopin  
Mr. Brailowsky  
Symphony No. 5.....Beethoven

Romance inhabits the brow of Mr. Brailowsky and his style would seem just what is desired for a Chopin concerto. But Mr. Klemperer arranged this program badly, and the pallid conventionalisms of Chopin the lesser, were unduly emphasized in following Stravinsky's maddest and most captivating music. Not until the slow movement was reached was it possible to put out of mind the orgiastic rhythms and inebriated colors of the ballet. The Larghetto of the Concerto was played with songful caress and there was much that was exquisite in the tracery of

dowska, soloist. Carnegie Hall, March 25, evening. The program:

Symphony No. 4 ("Romantic") in E flat major.....Bruckner  
Concerto in D major for harpsichord, Haydn  
Concerto in D major ("Coronation") for piano.....Mozart  
Overture to "Euryanthe".....Weber

While Anton Bruckner's fourth symphony held the place of honor as the first half of this program, the audience reserved its heartiest commendation for Madame Wanda Landowska. Not that Mr. Furtwängler's earnest and sympathetic reading of the symphony went without recognition—he was recalled twice and his players joined in the applause—but the high tide of demonstration arose only after the concert.

A little Bruckner now and then is relished by the wisest men—that is, by those who wish to have as wide a knowledge as possible of the whole literature of music. The eighth and the fourth symphonies this season, following the third and the seventh in the previous season, have afforded this composer a fair representation before the New York public. One doubts that more frequent performances would change the attitude of that public from mild esteem to enthusiasm. Bruckner has his cult, but likelihood that the cult will expand into general popularity in this country is as remote as the probability that Crabbe will displace Carl Sandburg or that Marcel Proust will become a best-seller.

For Bruckner has the disadvantage of being verbose in an age of brisk and pithy speech. His admirable qualities of reverence, sincerity, wholesomeness and aesthetic devotion are whelmed by his prolix and tedious manner of expression. Despite the spirited scherzo with its genuine folk-feeling, despite passages of lyric beauty and dramatic effectiveness, the Fourth Symphony is wearisome in its excess of uninspired writing.

Madame Landowska's playing on harpsichord and piano was as delightful as ever in its thorough musicianship, artistic design and exquisite finish. B. L. D.

## Furtwängler and Students

The New York Philharmonic, Wilhelm Furtwängler, conductor, Carnegie Hall, March 27, evening. The program:

Symphony No. 7, Op. 92, in A.....Beethoven  
Rapsodie Espagnole.....Ravel  
Overture to "The Flying Dutchman," Wagner

Mr. Furtwängler gave the Symphony an admirably planned and satisfying reading, while the performance of the Ravel Rapsodie was praiseworthy in the richness of tonal color with which it was invested. The Wagner Overture was given with all the imaginative spirit and enthusiasm that Mr. Furtwängler invariably brings to the interpretation of Wagner's music. The audience left no doubt as to the strongly entrenched position which the German conductor has gained in the esteem of the local public by recalling him repeatedly to acknowledge its applause. This was the penultimate students' concert of the Philharmonic. C. E.

## The Last New York Symphony

The New York Symphony, Otto Klemperer, conductor; Mecca Auditorium, March 28, afternoon. The program:

"Petrushka".....Stravinsky  
Concerto No. 1, in F ("Brandenburg"), Bach  
Symphony No. 5, in C Minor.....Beethoven

Mr. Klemperer had been heard in all these pieces quite recently. The "Petrushka" Suite seemed to lack something, maybe the stage pictures, maybe something else. It was not of thrilling interest. The Bach had its moments, though there was a difference of opinion between the solo oboe and the solo violin as to pitch. The caponized piano in no way reproduced either the tone or the atmosphere of the harpsichord, but perhaps the latter instrument would have been entirely lost in the asphyxiated acoustics of the hall. Mr. Klemperer played the harpsichord part and conducted as Bach would have done. The solo parts were played by Mischa Mischakoff, violin; Pierre Mathieu, oboe; and Gustav F. Heim, flügelhorn.

Before the Symphony, the lights were lowered and Mr. Klemperer announced that in memory of Franz Kneisel, the Funeral March from the "Eroica" Symphony would be played, which it was, both audience and orchestra standing. Following this, Mr. Klemperer played the Fifth Symphony in a manner already described elsewhere.

And thus closed the New York Symphony's forty-eighth season. J. A. H.

## N. Y. Philharmonic to Increase Concerts in Metropolitan Schedule

An increase in the number of concerts to be given by the New York Philharmonic in its series at the Metropolitan Opera House next season, has been announced. The orchestra will give seven programs there, five taking place on Sunday afternoons and two on Tuesday evenings.

Clarence H. Mackay, chairman of the board of directors of the Philharmonic Society, has confirmed the reports that Willem Mengelberg and Wilhelm Furtwängler have been reengaged as conductors of the Philharmonic Orchestra for next season, and that Arturo Toscanini will return as guest conductor.

Mr. Mengelberg will open the coming season in Carnegie Hall on Thursday evening, Oct. 14, and will conduct fifty-five concerts, making his farewell appearance on Sunday, Jan. 9. He will be succeeded by Mr. Toscanini, whose first concert is scheduled for Thursday, Jan. 13.

The schedules have been slightly rearranged so that subscribers to every series will have an opportunity of hearing Mr. Toscanini, who will conduct at least fifteen times in the course of his visit.

Mr. Furtwängler will assume the leadership on Thursday, Feb. 10, and will conduct the thirty-three remaining concerts of the season.



# Measuring Little Feet for Artistic Boots



CHILDREN WITH THEIR ARTIST-PARENTS

Upper Row—Tito Schipa, with Elena; Mario Chamlee with Mrs. Chamlee and Archibald; Louise Homer, with Her Daughter Louise Homer Stires and Her Granddaughter Little Louise Stires. Lower Row—Nina Morgana, with Her Son Giovanni Bruno Enrico Zirato; Mrs. Serge Prokofieff (Lina Llubera) with Sviatoslov; Sigrid Onegin with Fritzpeter Penzoldt; Vernon Williams with Peggy

Schipa Photo, Lumiere; Morgana, Mishkin.

[Continued from page 3]

I want them to be the thing for which they are the best fitted. There is nothing worse than a misfit. My end of it is to give them a good education, observe them carefully, find out in what direction their talents lie and then if they want to be plumbers. . . well, the world needs honest plumbers. . .

Gloria Caruso already shows marked prima donna characteristics. Not long ago she was singing and Nina Morgana was playing her accompaniments. She finished. There was appreciation but there was no applause. "I shall never sing for you again, Nina," said Miss Caruso, "because you didn't clap when I got all through."

Her maligned accompanist, Mme. Morgana, has a little boy of her own—Giovanni (because he must be named for a

saint) Bruno (after his father) Enrico (after his godfather, Caruso) Zirato. He is only four years old but he speaks French, German, Italian and English, plays the piano, is a veritable encyclopedia on musical matters and does a very clever imitation of Scotti.

George Meader's ten-year-old daughter Marion has very positive ideas on the subject of her future. "She is musical. She plays the piano very nicely. . . but she shall choose for herself," says Mr. Meader. "I shall be a singer," says Marion, "but I shall not sing in the old Metropolitan. I shall wait until they get the new house."

Conductor Tullio Serafin has a very talented little daughter, Victoria, who plays the piano. Beniamino Gigli has a son Enzo, named after Enzo in "La Gioconda," the rôle in which Gigli made his debut. Enzo is only seven, but Gigli

has decided the great question already. "I will make him a painter. Already he is an artist with the pencil." His little girl Rina is ten and plays the piano and dances. Gigli's charm is a tiny little bell which he wears on his watch chain. Rina pinned it on his pajamas one morning and he has worn it ever since—"for luck."

Then there are the Zimbalist children, who, with Alma Gluck for a mother, have a double musical heritage. There is Maria Virginia Zimbalist, age nine, and Efrem, Jr., age six. Mme. Gluck always sees that music is well within their reach, but it is of their own choosing. It is not thrust upon them. Just now Efrem plans to be either a naturalist or a boat captain, and Maria wants to ride in a steeplechase and be a dancer. But the appreciation for music is there. They go to concerts—especially

when their mother sings or when their father or their "Uncle" Josef Hofmann plays. They have always been allowed to use the Ampico as one of their own toys. They have never had to listen to any "solemn" talk about music.

Elena Schipa, the little daughter of Tito Schipa, has already made her operatic debut—last October in Los Angeles with the California Grand Opera Company in "Madama Butterfly." The next day telegrams were exchanged between Gaetano Merola, director of the Opera, and Evans & Salter, managers of the distinguished tenor: "Elena Schipa made first appearance with the California Opera Company this afternoon, scoring a marvelous triumph in the double rôle of Joy and Trouble in "Madama Butterfly." Accepted no less

[Continued on page 20]





America Mourns the Passing of a Musical Idealist—The Question of Seniority in the Case of Chotzinoff vs. Samaroff—A Castle for the Kaiser and the Romance of a Music Teacher—Damrosch Finds Something "Fascinating" in Spain—Celebrating with Little Rock—"Combination" Buildings to Solve Woes of Music Chasers—Diplomacy in the Sanctum of the General Manager

Dear MUSICAL AMERICA:

IN the death of Franz Kneisel, America has lost one of the outstanding men who have made this country's music what it is today.

Though of late he had been little in the news, and so far as the younger generation was concerned, had become a legend of an elder day, the spirit of his pioneering in chamber music has been ever present in our concert halls, our educational institutions and our private gatherings, wherever music has been evoked in its subtlest, most patrician form.

Franz Kneisel was something more than a fine violinist, more than a splendid musician, more than the founder and leading spirit of a string quartet which became the most notable string ensemble of its era in America.

He was a symbol of idealism in music; the idealism that abides in those who cultivate the art for its own sake, who abjure the false gods of superficial virtuosity, and who seek, in performance, to let the music of great masters speak through them rather than to convert it into a medium for display of their own emotionalism or technical mastery.

Building on the foundation which he laid, others have carried chamber music, and particularly quartet playing, forward to a place in America's music that is in striking contrast to that which it occupied before his time. Doubtless, standards have altered and audiences of today have not quite the same desiderata they had in the heyday of the Kneisel quartet. Emotionalism and tonal richness have been emphasized more strongly since—in this, as in other branches of the musical art.

Whether these qualities, too, must give way now to a new manner, as the moderns bring out more and more chamber music of a kind that makes tone and emotion of a secondary importance, is for the future to tell. These and kindred problems will await solution from the Franz Kneisels of the new day.

He, in his time, guided by lights that now seem rather severely classical, kept his eye steadily on a difficult goal and achieved it. Moreover, he held what he had gained. There are few figures in all the history of America's music to whom we of this later day owe more; few, whose absence from the stage of human endeavor would have meant so much in loss or delay in progress, if they never had been. He died rich in honors of a kind sovereigns and presidents cannot bestow. America will not soon forget the man or his music.

SENIORITY, so it seems, counts among critics as well as in the army and the navy.

No one, of course, would question W. J. Henderson's right to look down from the summit of his seventy years on all of his junior scriveners, but, so far as

I have ever heard, he has never vaunted himself on either his longevity or his length of service. Instead, he has been something of a best friend for the younger men.

But I note a rather uppish tone in an article headed "Concert Pitch," and signed "By Samuel Chotzinoff" in the *World*, which deals, ironically, I would say, with the discussions Olga Samaroff has been conducting in *The Post* with respect to her own credenda as critic.

In the guise of sardonic commendation, the *World* critic refers to the *Post* critic's attitude as "indulgent," "keeping everybody in good humor," "bucking up pupils," "pleasing the musical papers," "gladdening the hearts of thousands of mothers and fathers"—and all, forsooth, because she believes in being "kind and charitable."

"It's a good attitude," he says, "taking it all around." But it is very easy to understand that Mr. Chotzinoff is not as enthusiastic in that direction as his words might indicate.

What caught and held my eye, however, was not this transparent praise of his feminine colleague, but an outcropping in the very first sentence of this very matter of seniority to which I have referred.

"Mme. Samaroff," writes Mr. Chotzinoff, "is herself only lately recruited from the concert stage."

Olga Samaroff, celebrity pianist, took up her critical duties on the *Post* three months and one week after the veteran Chotzinoff, former accompanist, was "broken in" on the *World*.



OLD timers who knew Louis Lombard in his days as a violinist and teacher in Utica may wonder at his name being brought back to them now in connection with the future of the former Kaiser Wilhelm of Germany.

Lombard has been dead a number of years, and a generation has come and gone since he played and taught in and around New York. If I remember rightly, he came to New York from France, as penniless as ever an immigrant lad was known to be, with nothing but his violin between him and starvation.

But he prospered—though not at once—through his music, some speculations in Wall Street, and by reason of a fortunate marriage. With his accumulated wealth, he built the Castle of Trevano in Switzerland, one of the show places of that part of Europe, and it was there he spent his last years.

This is one of the castles the former Crown Prince of Germany has been negotiating for, as a new abode for the last of the Hohenzollern sovereigns, though at last reports another has been taken over. Castle Doorn, so it is reported, has proved unsuitable for the ex-Kaiser's second wife, the Princess Hermine, and there is not enough room there for him to hang the exile's collection of oil paintings.

Lombard's heirs have been trying to unload Castle Trevano for some time, but the price has seemed prohibitive. High up on the west side of Cassarate Valley, which leads into Lake Lugano, it towers over a picturesque old road. It is surrounded by an extensive wooded park, but the most interesting features about Trevano are those in which its builder gave expression to his undying love for music.

Lombard was interested in opera in South America and in Europe, and at one time owned the Costanzi in Rome. He was created a knight of the Crown of Italy by King Victor Emmanuel in recognition of his services to music. But more than as an impresario or backer of public performances, his name was a magical word among musicians for the many notable private concerts and opera performances given at Trevano. The castle was equipped for everything from a chamber music concert to opera on a large scale. Here, invited guests experienced some of the most delightful musical programs of a lifetime.

There was much of romance in the life of the former American music teacher, and the negotiations for the sale of his dream-castle in Switzerland to the now powerless war lord add another chapter to the colorful story.



IMAGINE Walter Damrosch dancing a fandango!

I have no information to the effect that this is what he is doing in Spain, but I understand that the pater familias of the New York Symphony is investigating jotás, seguidillas and other forms of Spanish music, most of which never seems to get far from the dance.

He has even cabled to the symphony manager, George Engels, that he has discovered something "fascinating" for the programs of the Symphony society next season.

Lately, the contemporaneous composer de Falla has led the list of Hispanic music-makers represented on American programs. His operas, "La Vida Breve" and "El Retablo," his ballet suites, "El Amor Brujo" and "The Three-Cornered Hat," and numerous songs have been heard under conditions and auspices varying from individual recitals to all-modernist programs and the opera at the Metropolitan.

Albeniz, of course, still figures on piano programs; the songs of Alvarez are heard at vocal recitals, and violinists have not entirely escaped the temptations of Sarasate. These, with the de Falla works and the choral importations of the Schola Cantorum, have about summed up the Spanish music with which New York has been familiar in recent years.

None of this music has caused a commotion, though some of it has been distinctly pleasurable. Perhaps it has remained for Walter Damrosch to re-discover Spain for the concert audiences of America by way of returning the compliment for Spain's assistance to Christopher Columbus—without whom, Mr. Damrosch might have been conductor all these years at the Breslauer Tonhalle.



IS it worth while to be a prima donna?

Ask our very pretty Mary Lewis. She sang last week in her home town and it was a triumph for the girl who had run away from home seven years before.

The Governor of Arkansas and the Mayor of Little Rock gave her an official welcome. There were receptions, luncheons and teas in her honor. I understand that her financial return for singing for her old friends ran into four figures—and not the smallest four-figure sum that might be put on paper, either.

"It is with the greatest feeling of pride that I welcome you to the city to which you have brought so much fame, and I only wish it were possible for you to stay with us always," spoke forth his excellency, the governor.

I am told that when she sang "Home Sweet Home" at the Little Rock High School, which she formerly attended, there were tears and more tears.

Surely, the tale of the prodigal son is not more human or heartening than this one of ambitious Mary. If her stage career had concluded with "Restless Eve," or the movies, or the Follies, I wonder if Little Rock would have been so eager to do homage to its own?

But persistence, personal charm and musical gifts have made of her a prima donna of the Metropolitan, and Little Rock has given her the key to the city. Bravo, Little Rock!



NEITHER Miss Lewis nor Miss Talley, nor yet Miss Hunter nor Miss Flexer can longer be captioned in the newspapers as the Metropolitan's youngest prima donna.

That honor belongs to little Helen Wilson, who appeared last week in "L'Oracolo," and who is taking over also the part of *Trouble* in "Madama Butterfly."

Helen is quite the tiniest thing that has been seen at the Metropolitan. Though she is eight years old, she might be anything under six, as she appears on the huge stage.

Her immediate successor was once a very little girl, too. But little girls have a way of growing up, and during performances of Puccini's Japanese opera—after hearing it recounted that three years had passed away since Pinkerton's desertion of his Nipponese bride—I have marveled at how large children are for their age in the country of the little brown men.

Recently a Paris court ruled that the player who creates a rôle acquires certain proprietary rights in the part, and



may not be summarily displaced for another at the manager's whim or to effect economies.

It is now eleven years since "L'Oracolo" was first given at the Metropolitan, and "Madama Butterfly" had its Metropolitan première nineteen years ago. In either case, if the same child actor had continued playing the rôle, in exercise of the Paris court's proprietary rights, results would have been confusing, to say the least.

As it is, opera patrons who have seen these two works many times must be allowed time to readjust their eyes, so as to substitute for a big girl with a very little doll, a very little girl with the same doll, now grown mysteriously larger.



WHEN the demon of indisposition stalks at the opera house, it often falls to the lot of the imperturbable "Billy" Guard, publicity director, to break the news to genial or irascible audiences.

"Why Do the Nations Rage?" might have been the text of a sort of homily which this son of a noted Baltimore divine prepared at a moment's notice for his Sabbath evening appearance last week. Colds had stricken Mme. Larsen-Todsen and Michael Bohnen, and last-moment substitutions had to be made.

Poised over the footlights, Guard cleared his throat for silence, and the auditorium was hushed. "Although they seem to be having quite a time at Geneva," he began.

"Louder!" commanded a standee in the gallery.

"In the Metropolitan, the pact of Locarno still obtains. Mr. Bohnen is very sorry that he can't appear—"

The standees groaned. "—but his French colleague, Mr. Rotherier, has consented to sing 'The Two Grenadiers.'"

The rail-birds applauded as suddenly as they had shown despair.

"Paris and Berlin papers, please copy!" said the witty guardian of the press room as he bowed himself off.

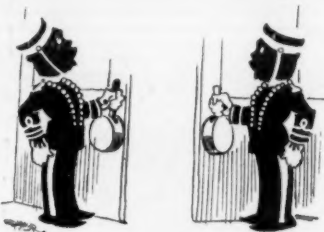


"THE new Babylon," as the architects are describing New York, with its towered and terraced skyscrapers, may yet come to the rescue of those music patrons and critics who fume over traffic delays and other annoyances in proceeding from one concert hall to another.

With office, apartment and amusement features on different levels—superimposed—

[Continued on opposite page]





[Continued from preceding page]

ing them, so to speak, one on another—new combination buildings are being talked of, which would make it unnecessary for the music patron to go outside the structure in which he has his domicile, and which also—some twenty-five or thirty floors lower—harbors his business offices.

Just as certain trades, businesses and professions are already grouped together in buildings given over especially to these particular lines of activity, so, in a suitable eighty-five or hundred-story building a half dozen music auditoriums might be placed on different levels, with apartments above and business offices below, for the convenience of those melomaniacs who regulate all their affairs by the amount of music they must hear.

The leading newspapers, too, might be housed in the same structure, using successive levels underground for this purpose.

Then, with the expert help of elevator boys, trained to memorize what is happening on each floor, after the fashion of those department store employees who tell you just what is for sale in each section, the New Yorker could solve all problems of sleeping, eating, working and listening to music, merely by pushing the button marked "Up" or "Down."

A special chute to the basement could be provided for critics and their copy, enabling them to hear at least fifteen minutes more of the last of eight concerts attended (in some part) during the course of an ordinarily busy evening.

The prospect is an alluring one.



NOW that Giulio Gatti-Casazza has succumbed to the universal urge for the writing of reminiscences, he is proving anew how discreet a really discreet general manager can be.

Already he has told some good stories about Verdi and Boito. But I opine that this literary retrospect of his will be most notable for the better stories that will be left untold.

I hold my breath when I think of what the Metropolitan general manager might relate if he were to unburden himself after the fashion of the Mapleson Memoirs. But Col. Mapleson was through with opera when he put down on paper, with evident relish, his recollections of the rows between Minnie Hauk and Ravelli, Marie Roze and Pauline Lucca, Adelina Patti and himself.

If Mr. Gatti is ever similarly entirely out of opera he might make Mapleson's tales pale to insipidity by his own accounts as to just what happened in the Farrar, Fremstad and Toscanini affairs, and others of later date too fresh in everyone's mind to need enumerating here.

Of course, not everything that is rumored in the way of a temperamental flare-up at the opera house is founded on fact. As an instance in point, readers of one of the New York dailies may have been led to believe that Elisabeth Rethberg and Mr. Gatti had come to the parting of the ways, over the terms on which her contract was to be renewed. Mr. Gatti, it has been very clearly emphasized in the past, will listen to reason, but will accept no dictation on details of salary, rôles and number of appearances, and there are at least three gifted singers whom I might name, who have left the opera house after failing to convince him that he could not get along without them—on their terms.

However, I am in a position to state that Mme. Rethberg's contract is not up for renewal at this time. It has another year to run. Moreover she is on tour and I am informed on good authority that not only has the opera management no knowledge of any disagreement, but that when the managing editor of the particular newspaper was asked where the story had come from he had to admit that he did not know.

BUT for one such incident that, erroneously or otherwise, is mentioned in print, there are probably a half dozen others smoothed over with no knowledge of its occurrence escaping beyond the walls of the general manager's private sanctum.

Sometimes a singer consults a friend and the tale gets out, as when, a week or so ago, one of the primæ donnæ of the company took emphatic exception to her name being used in a way that seemed to place her second to a newcomer in the company. This singer, I happen to know, has Mr. Gatti's high respect and admiration, and she has proved herself exceedingly useful and dependable, as well as maintaining a high level of artistic excellence.

It is in just such flare-ups that the Metropolitan general manager proves himself a diplomat of the first order. The artist in question had gone to his office to announce, courteously but with finality, that she would not again sign a Metropolitan contract. She gave her reasons in a forthright fashion, with no mincing of words. She had, she said, substituted for others, she had appeared when so ill that she should have been confined to her bed, she had built up a real popularity on merit alone—and now she was through.

But she will be singing at the Metropolitan next season. I may be wrong, but I think her new contract will specify that whenever she is announced the name of no other woman singer in the same cast will ever take precedence over hers.

\* \* \*

FOR a new perspective, I like to read those novels in which reference is made to music. I find I can always learn something fresh from the fiction writer.

In Harvey O'Higgins' latest, "Clara Barron," one of the most discussed of recent novels, I find that Clara liked MacDowell and Grieg but found Chopin "too sensuous." Her ward "leaned toward the modern devotees of dissonance, Scriabin and César Franck." One night, when Clara was out, this ward—a reckless creature—"was indulging in a wild orgy of Glazounoff preludes."

How does it happen that the League of Composers and the International Composers' Guild, usually so prompt in bringing to attention extremist compositions of every description, have left us in ignorance of those modern devotees of dissonance, Scriabin and César Franck?

And why, oh why, have we been denied a wild orgy of Glazounoff Preludes, asks your

*Thaddeus Rich*

### THADDEUS RICH RESIGNS FROM STOKOWSKI FORCES

Has Been Concertmaster Since 1906—  
"Personal Affairs" Lead to His Withdrawal from Orchestra

PHILADELPHIA, March 30.—The resignation of Thaddeus Rich from his position as concertmaster and assistant conductor of the Philadelphia Orchestra was announced today. Mr. Rich became concertmaster of the organization in 1906, following negotiations with Fritz Scheel. His resignation takes effect at the end of the present season.

"I regret deeply that I cannot reconsider my resignation," said Dr. Rich in his letter to Arthur Judson, manager of the orchestra, "and that I must end my pleasant associations of so many years' standing with Mr. Stokowski, the orchestra and the officers of the Orchestra Association. This is not a hasty decision, as I have for some time wished to devote more time to my personal affairs, and the necessarily strenuous orchestral season makes it impossible for me to do so."

"The offer of the committee for the renewal of my contract is much appreciated and I shall follow the future of the orchestra with keen interest always."

Dr. Rich was born in Indianapolis in 1885 and studied under Jadassohn, Reinecke, Wendling and Hilf. Following his graduation from the Conservatory, he was engaged as first violinist of the Gewandhaus Orchestra by Artur Nikisch. At Charlottenburg—at the Opera, of which he became concertmaster at eighteen, Dr. Rich completed his studies under Joachim.

## EXCLUSION OF U. S. PLAYERS PROTESTED

### Band Leader Testifies in Washington Hearing on Vaile Bill

By Alfred T. Marks

WASHINGTON, March 31.—Paul Specht, New York band and orchestra leader, on March 23 told the House Committee on Foreign Affairs that American jazz music has been of assistance to more than 3000 unemployed London musicians. Mr. Specht made a protest against what he said was the exclusion of American musicians from European countries, especially England and France.

The committee had up for consideration the bill of Representative Vaile, Colorado, to restrict the issuance of passports in certain cases, the bill providing that retaliatory restrictions be made whenever it appeared that the government of any foreign country is limiting or restricting the admission of American citizens seeking to enter such country temporarily for business or pleasure.

"A single objection," Mr. Specht told the committee, "by any union musician is all that is needed to keep American musicians out of England. Even though they know we are not going to play, they have gone so far as to try to keep us out. I get my men in one at a time, and then gather them together and form my bands."

"We have something in the dance music field they want to learn. It used to be the case that we went to Europe for our music. Now they come to us. The English like the American dance music."

Mr. Specht said that there are 2200 English musicians in the United States, 273 coming last year, while only 143 American musicians went to all Euro-

pean countries. He further stated that no effort was made to deport those who stayed overtime here.

Mr. Specht told the committee that the English musicians acknowledge that the introduction of American dance music has resulted in increased demand for it and increased the salaries of English musicians. He stated that prior to the introduction of American music, 3000 English musicians were unemployed, and that now they are all engaged.

He declared that he has sent seventeen or more orchestras to Europe, eleven of which have played in England, and two in France. One of his bands, he said, was deported by the French on forty-eight hours' notice because they had obtained an additional job at a night club after completing a job at a London hotel. He gave the committee many additional instances where, he said, American musicians are discriminated against in European countries, and urged that the Vaile bill be enacted as a protection to American musical artists abroad.

## KANSAS ORCHESTRA CONTINUES SUCCESS

### Philharmonic Concert Given Under Cooke's Baton Is Enjoyed

KANSAS CITY, KAN., March 27.—The Kansas City Philharmonic Orchestra gave its second concert under the baton of Frederick A. Cooke, its organizer and MUSICAL AMERICA's correspondent, on March 14, in the Elks' Auditorium.

The audience was especially pleased with the "March of the Priests" from "Athalia," Lacombe's Suite, "La Folia," and Romberg's "Blossom Time" selection. Its reaction was more or less undecided as regards the two movements from the "Caucasian" Sketches.

Alan Farley, baritone, who studied locally with Mrs. W. J. Logan and Marjorie Rose Ryan, and with Edoardo Sacerdote of Chicago, sang "Vision Fugitive" from "Hérodiade" with telling effect, and responded to demands for an encore with "The Song of the Volga Boatman."

This was the Orchestra's final concert of the season, except for a short radio program to be given on Easter Sunday.

Permission has been given by the board of Local 34, A. F. of M., for union members to play with the orchestra, which is organized as a cooperative society, without regard to the union scale of wages in the division of profits. This permission was given with the proviso that non-union members should not compete with the Federation in fulfilling engagements for dancing.

A season of at least three concerts will be given next year. The season ticket sale will begin at once and continue throughout the summer.

### Philadelphia Club Offers Scholarships

PHILADELPHIA, March 27.—The Matinée Musical Club will award three scholarships of \$300 each, as follows: the Mary Walker Boggs Scholarship for voice, the J. R. Wilson Company Scholarship for piano, the Matinée Musical Club Extension Department Scholarship for violin or cello. Applicants must be between sixteen and twenty-five years of age, of American birth, whose parents are American citizens, and must reside in or within twenty miles of Philadelphia. The competition will close April 15.

### Musicians Become Sailors

Many musicians sailed last week for Europe. On the Olympic, sailing March 27, were Maria Jeritz, soprano of the Metropolitan Opera Company, with her husband, Baron Leopold Popper; Claudia Muzio, soprano of the Chicago Opera; and Alexander Brailowsky, Russian pianist. Others sailing recently were Willabel Ritchie, soprano, March 24, on the Republic; and Mischel Cherniavsky, cellist. Arriving March 26 on the Berengaria was Moriz Rosenthal, pianist.

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# "Oracolo" Sole Addition of Week to Metropolitan Répertoire

Poignant Chinese Tragedy Given First Hearing of Season with Scotti Again in Villain's Rôle — Matinée Wagner Cycle Ends with Superb "Tristan und Isolde" — Special Matinée of "Tales of Hoffmann" Draws Large Audience—Morgana Makes Good Impression as "Gilda" in Saturday Night "Rigoletto"

**I**N spite of the fact that the end of the opera season is only a few weeks off, works continue to be added to the repertoire. The latest was Leoni's miniature tragedy, "L'Oracolo" which was heard in triple bill with "Petrushka" and "Cavalleria" on Friday night. Other performances of the week were repetitions, but the magnificent "Tristan und Isolde" which brought the Matinée Wagner Cycle to a close was one of the finest ever heard. Marion Talley sang her first Sunday Night Concert and attracted a throng.

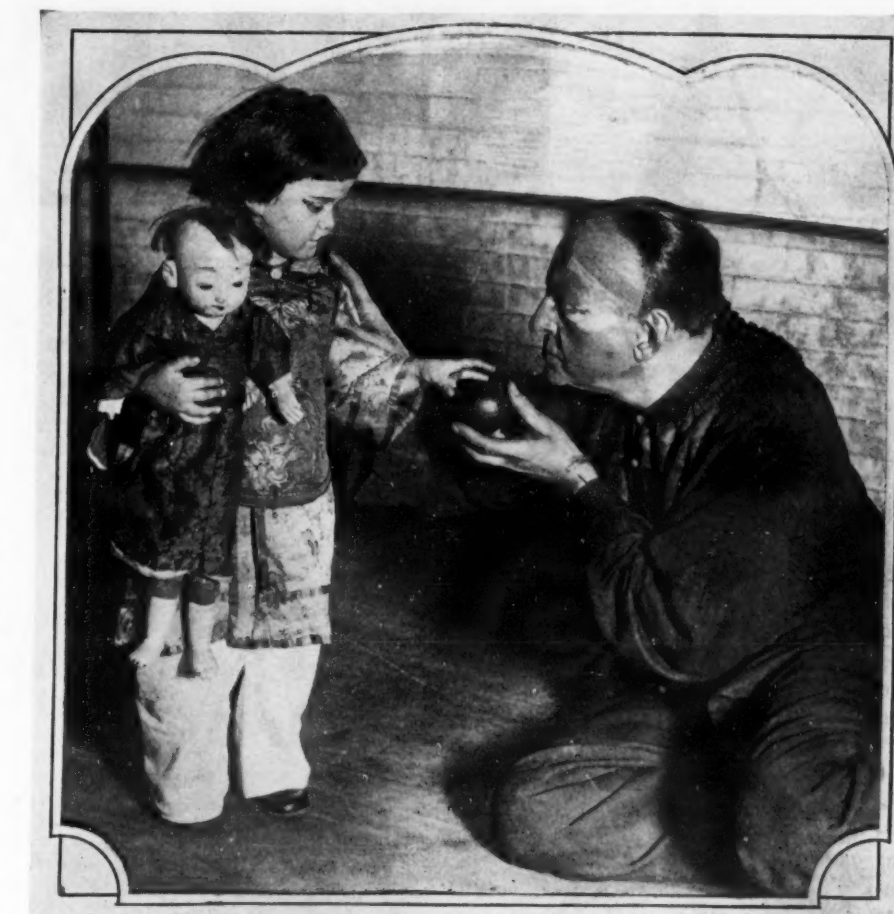
## Tragedies in Threes

"For ways that are dark and tricks that are vain, the heathen Chinese" of Antonio Scotti in "L'Oracolo" is more than "peculiar." *Chim-Fang* becomes a sinic embodiment of evil as portrayed by this master of stage delineation; a distinctly less genial trickster than the card player of Bret Harte's still quotable lyric. Opium selling, kidnapping, murder—wherein he qualifies as a hatchet pest—are his particular vanities. But he also sings well and he rolls an orange with a technic no other *Chim-Fang* (if indeed there is ever to be another) is likely to equal. Today, *Chim-Fang* is Scotti's most unapproachable achievement, much as one may admire also his *Scarpia* and his *Falstaff*. There is no more vivid or adroitly polished characterization in all opera. Though the Leoni work is, musically, a secondary one, this rôle is lifted by virtue of his art to a place among the foremost achievements of the lyric stage.

Friday night's "L'Oracolo," the first of the season, was but the repetition of a thrice familiar story, but the thrill of *Chim-Fang's* death scene, as re-enacted by Scotti and Adamo Didur, was as inescapable as at the little opera's première, some eleven seasons ago. The part of the nemesic doctor has been one of Didur's best and he, like Scotti, was very much in the vein at this performance. This, in spite of a detail or two that seemed a little off schedule as to time, as in the case of Scotti's changed and delayed entrance and exit after the discovery of *San Luy's* body. There was little time, on this occasion, for that gasping, shuffling flight that *Chim-Fang* has made as he feels accusing eyes upon him.

The remainder of the cast maintained a satisfactory level of competence. Armand Tokatyan replaced Ralph Errolle at the eleventh hour as *Win-San-Luy* and sang tunelessly. Queena Mario was an attractive *Ah-Yoe*, coping as best she could with music that lies rather low for her voice. Louis D'Angelo as *Hoo-Tsin* and Henriette Wakefield as *Hua-Quee* completed the singing cast, but there was also tiny Helen Wilson as the cherubic child whose kidnapping became the prelude to *Win-San-Luy's* murder. This youngest of the Metropolitan American stars is eight years old, but looks about three. She was the object of much attention, without, however, exhibiting signs of a prima donna's recognition of her own importance.

The music of "L'Oracolo" again held the ear by reason of its fluent tunefulness. Puccini might have written its melodies, and if he had, they would have been regarded as among his happiest inspirations. Dramatically, however, the score continually misses fire—or



Helen Wilson, Who Has Joined the Ranks of the Metropolitan Principals at Eight, with Antonio Scotti in "L'Oracolo"

would, if the music were at all necessary to intensify the action. The musical treatment of the scene of the discovery of *Win-San-Luy's* body is particularly inept, without, however, materially weakening the dramatic effect. It merely places a well-nigh hopeless burden on the soprano.

Linked with "L'Oracolo" in a triple bill of verisimo and burlesque tragedy were Stravinsky's riotous moujik ballet, "Petrushka," and Mascagni's never long deferred "Cavalleria Rusticana." In the former, the chief dancers and mimes were Adolph Bolm, Giuseppe Bonfiglio, Florence Rudolph and Ottokar Bartik, as at earlier representations. The handling of the crowds has been improved since last season. They have more zest, color, animation. One could only wish for a similar improvement in the playing of the orchestra, which lacked the sting of familiar concert performances of this music, in spite of Tullio Serafin's zeal as conductor.

"Cavalleria" was notable chiefly for the *Turridu* of Beniamino Gigli, which was tonally resplendent, though inclined at times to fooling, at other times to the lachrymose. Florence Easton was an intense *Santuzza* and one prodigal of voice. Merle Alcock sang *Lola* attractively, both as to voice and appearance, and Mario Basiola cracked *Alfio's* whip in a highly professional manner. Grace Anthony completed the cast as *Mamma Lucia*. Gennaro Papi conducted both the Leoni and the Mascagni operas. O. T.

## Wagner Cycle Ends

With a magnificent performance of "Tristan und Isolde" the Matinée Wagner Cycle came to an end on Friday afternoon. The opera, having its third performance of the season, was interpreted by Nanny Larsen-Todsen and Rudolf Laubenthal in the title-rôles, with Karin Branzell as *Brangäne*, Michael Bohnen as *King Mark*, Friedrich Schorr as *Kurvenal*, Arnold Gabor as *Melot*, George Meader as the *Shepherd*, James Wolfe as the *Steersman* and Max Bloch as the *Young Sailor*. Artur Bodanzky conducted.

The Prelude dragged and was otherwise ineffective, the balance of power, so supremely important, not being nicely kept. Once the curtain was up, however, the performance moved with a finish and a zest that has not often been equalled. Mme. Larsen-Todsen was best in the first act, her dramatic conception of the part being in some respects unique and at all times interesting. She was more than ably seconded by Mme. Branzell. The Warning from the Tower was a piece of superb vocalization, the

best, perhaps of the afternoon, and *Brangäne's* little bits of business in the first act were intelligently thought out and delicately done. These two Nordics make a strong combination the secret of which would seem to lie in mutual respect for the other's art.

Mr. Laubenthal, more at home in the part than at first, made *Tristan* a personable figure and sang exceedingly well. The beginning of the third act he succeeded in making interesting. Mr. Schorr put *Kurvenal* back where he belongs and yet did not repress him unnecessarily. Mr. Bohnen's *Mark* was somewhat too youthful in appearance, but he sang his scene well. The remaining parts were capably filled. Mr. Urban's ship is still such as was never on land or sea, and the lighting left much to be desired, but these are minor matters in face of such splendid singing and acting. J. A. H.

## Petrushka and La Bohème

On Monday night Stravinsky's ballet was a very substantial curtain raiser for "Bohème." Adolph Bolm, superb as *Petrushka*, wriggled and writhed and beat his breast, all to as little avail as the music meant it to be, only to become in the end the ghost of the brave puppet he was. Florence Rudolph was the stiff little ballerina who caused all the disturbance; Giuseppe Bonfiglio, the Moor who won her. Other principal parts were well taken by Ottokar Bartik, Armando Agnini, Mollie Friedenthal, Rita de LePorte, Lillian Ogden, Jessie Rogge and Florence Grover. Wilfrid Pelletier played the difficult piano music well. Tullio Serafin conducted.

A very satisfying "Bohème" followed. Lucrezia Bori was *Mimi*, very human and appealing in her singing and her acting. Giacomo Lauri-Volpi was *Rudolfo*. He was in good voice, took infinite pains with the narrative and sang it well, winning much noisy applause. Antonio Scotti contributed his customary buffoonery. Louise Hunter was a kittenish *Musetta*. Other principals were Adamo Didur, Paolo Ananian, Max Altglass, Léon Rothier, Pompilio Malatesta, Vincenzo Reschiglian. Gennaro Papi conducted. E. A.

## "Hoffmann" Repeats His Tales

Again in aid of the Fund for Near East, Offenbach's "Tales of Hoffmann" was given at a special Matinée on Wednesday afternoon, with Marion Talley again as *Olympia*, and Lucrezia Bori as *Antonia*, though changes in the cast from the previous performance included Armand Tokatyan in the name-part,

Frances Peralta as *Giulietta*, and George Meader as *Nathaniel*. Mr. Tokatyan sang *Hoffmann's* measures with ease and acted the part with spirit. Miss Peralta proved an ideal *Giulietta* both to eye and ear, and aided materially in the dramatic significance of the Venetian scene. The remaining rôles were all admirably filled, those taking part including Mr. de Luca in the triple rôles of *Coppelius*, *Dappertutto* and *Miracle*, as before; Kathleen Howard, Merle Alcock and Messrs. Bada, Tibbett, Ananian, Wolfe, D'Angelo, Meader, Gustafson and Picco. Mr. Hasselmans conducted. J. A. H.

## Another "Bartered Bride"

Smetana's *Bride* was Bartered for the fifth time this season on Wednesday night, the performance being in all respects like those previously given. Miss Müller, in the name-part, sang very prettily, and Mr. Bohnen, as *Kezel*, provided his usually side-splitting by-play. Mr. Laubenthal resumed the rôle of *Hans*, and Mr. Meader was, of course, the *Wenzel*. The remaining rôles were filled by Mmes. Telva, Wells and Hunter, and Messrs. Schützendorf, Schlegel, Bloch and Gabor. Mr. Bodanzky was at the helm. J. D.

## "Vida Breve" and "Rossignol"

De Falla's "La Vida Breve" and Stravinsky's "Le Rossignol" were given for the third time on Thursday evening, with the same casts that have sung in the works since they were included in the repertoire. Miss Bori was the bright particular star of the Spanish piece, ably assisted by Mr. Tokatyan and Messrs. D'Angelo, Gabor and Picco, as well as Mmes. Howard and Alcock. The Stravinsky work was interpreted by Miss Talley as the voice of the Nightingale, assisted by Mmes. Bourskaya, Robertson, Bonetti and Wakefield, Ryan and Anthony and Messrs. Errolle, Didur, Schützendorf, Wolfe, Altglass, Picco, Bada and Paltrinieri. Mr. Serafin conducted both operas. B. A. F.

## A Matinée "Butterfly"

"Madama Butterfly" was the Matinée opera on Saturday, with Thalia Sabanieva in the name part. She was assisted by Mmes. Bourskaya and Wells. The men were Giovanni Martinelli, Antonio Scotti, and Messrs. Paltrinieri, Altglass, Ananian, Reschiglian and Quintina. Mr. Serafin conducted. Mme. Sabanieva, who made her Metropolitan debut in the same rôle several seasons back, was adequate in the part. The finale leaving the stage to *Butterfly* exclusively, is a very doubtful improvement. Messrs. Illica and Giacosa laid violent enough hands on the finale of the story as it was. Messrs. Martinelli and Scotti both sang well and were the recipients of much applause. B. A. F.

## Morgana as "Gilda"

Last Saturday night's popular performance of "Rigoletto" had a relatively unfamiliar *Gilda* in Nina Morgana. The portrait of Verdi's unhappy heroine presented by this artist was most appealing. Her singing revealed merits, particularly in Act II, where her achievement of "Caro Nome" was competent. She gave warm and appealing tone and dramatic portrayal to other scenes. Visually, Miss Morgana looked the part of the Mantuan maiden, and her departure from tradition in costume in her first scene, where she wore an effective pink gown, was pleasantly justified. Giuseppe De Luca again gave a superbly dramatic and beautiful vocal performance in the name part. Giacomo Lauri-Volpi was a vigorous and full-toned *Duke*. A new *Maddalena* was present in Dorothea Flexer, a recent American recruit to the company, on this occasion essaying her second rôle with considerable success. Her dark-hued voice was freely employed and she was dramatically mistress of the occasion in her brief contribution. Others in the cast were Mmes. Anthony, Egner and Tomisani, and Messrs. Mardones, Ananian, Picco, Bada and Reschiglian. Mr. Serafin conducted with more restraint than is his custom. R. M. K.

## Talley in Sunday Concert

Marion Talley's appearance in last Sunday night's concert for the benefit of the Metropolitan Emergency Fund

[Continued on page 23]



CONCERT MANAGEMENT  
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# KARIN BRANZELL

## CONTRALTO

### New York Recital January 27, 1926

"Karin Branzell, the versatile Swedish contralto who saved a Metropolitan 'Walkure' in Brooklyn last year, when two sopranos in turn became voiceless and she stepped from Fricka's role to Brunhild's in the last act, made her first recital appearance here last evening. The tall, supple figure in low-cut black, and chain of brilliants, with the girlish smile and cropped hair, made her audience her friends before a note was sung. Her voice of muscular firmness and warmth throughout its wide range served her in a carefully chosen program."—*New York Times*.

"Her recital was one to be remembered with distinct and unusual pleasure."—*New York Herald Tribune*.

"A mellow and thrilling voice is the possession of this singer. Her singing is thoroughly intelligent and her presence well poised."—*New York World*.

"Mme. Branzell has one of the most beautiful voices in opera . . . with great dignity and with sound musicianship she presented songs of Brahms, Schubert and others. She sings with great care and with a fine vocal polish in concert, as in opera. She is artistic. There were no operatic mannerisms to be found in her singing or stage deportment. . . . She presented a stunning stage picture."—*New York Evening World*.

"Her fine stage presence, familiar of aspect to opera-goers, lent itself with engaging effect to the more bare and conventional sitting of the recital platform. Her admirable attributes of operatic voice and musical intelligence adjusted themselves with ease and much artistic taste to the narrower confines of song interpretation."—*New York Sun*.



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A typical tribute to the Swedish contralto's voice, histrionic ability and personal decorativeness followed her appearance on February 17 as Venus in "Tannhauser." W. J. Henderson wrote in the *New York Sun*: "Mme. Branzell's Venus was excellent; admirable vocally, impressive physically and sung with rich golden tone." Lawrence Gilman in the *Herald Tribune* spoke of her "warmth and plasticity." Samuel Chotzinoff in the *World* found her "ravishing, vocally and histrionically," and Irving Weil's verdict, recorded in the *Journal*, was that "Karin Branzell is indeed the best Venus seen and heard on the stage since the stirring days of Olive Fremstad."

Every other role in which Mme. Branzell has appeared has found the critics and public equally enthusiastic. The *Sun* considered her Amneris in "Aida" "the overshadowing interest of a spirited performance." The *World* was impressed by her "beautifully sung Erda" in "Siegfried." The *Philadelphia Public Ledger* hailed her as one of "the small group of really distinguished and beautiful Brunnhildes, lovely to look at as well as to hear . . . a rare combination of personal charm and a ruling intelligence." And Leonard Lieblich in the *American* praised her "warm-blooded and richly colored Brangaene" in "Tristan" . . . to mention only a few notices among many.

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# New Artists and Music Lend Novelty to Manhattan's Week

Several Newcomers Create Excellent Impression at First New York Hearings—Elly Ney Gives Recital of Three Beethoven Sonatas—Second Concert on Rare Violins Attracts Throng—Gieseking and Szigeti Join in Striking Recital—Choral and Instrumental Ensembles Heard

**C**ONCERTS of unusual interest have drawn large audiences during the past week to New York's recital rooms and the varied types of entertainment have given zest to the waning season. The success of the first Wanamaker Concert on rare violins was such that the auditorium was crowded to overflowing for the second event. Edward Johnson, popular at the Metropolitan demonstrated again his ability as a concert artist and Florence Austral, antipodean soprano, attracted a throng for her second appearance of the season. Harold Samuel concluded his series of recitals.

## Gleason Organ Recital

The eighth concert in the Wanamaker Auditorium on March 22, brought forward Harold Gleason, organist, and Donald McGill, baritone. Mr. Gleason's most important number was Franck's Chorale in A Minor, one of the finest works in organ literature. This he played in true nobility of style, with all the grandeur the composition calls for. An effective number was the Canon in B Minor of Schumann. The two imitative parts were well contrasted in tone coloring and had just the right supporting background. Other numbers were two movements from Widor's Fifth Symphony, the Finale from the first Symphony of Barnes, and pieces by Purcell, Noble, Bonnet, Hanson and Arcadelt-Liszt. Mr. McGill, took the place of George Fleming Houston, who was ill. His voice is of the bass-baritone type, musically sonorous and powerful, yet well controlled and on the whole the production is good and interpretations intelligent. Strauss "Zeugnung" was particularly effective. Raymond Bauman supplied efficient accompaniments.

G. F. B.

## Alice Hopkins, Soprano

Alice Hopkins gave a recital in Chickering Hall, the evening of March 22, revealing, in her better moments, a light and not entirely unpleasing soprano. Her list included an unassuming but intelligently chosen array of numbers by Respighi, Puccini, Schumann, Schubert, a Russian few, and the traditional group in English. Miss Hopkins seemed constrained with nervousness, which was presaged by a long delay, throughout fully half of the program.

W. S.

## Ida Deck Reappears

Ida Deck, who made her debut at Aeolian Hall about a year ago, and who

won Juilliard Foundation Scholarships in both piano and composition, gave a recital in Steinway Hall on March 22. Miss Deck's program included three numbers infrequently played: The W. F. Bach-Stradel Organ Concerto in D Minor; Schumann's Variations on the name ABEGG and an Etude by Stravinsky. To these were added Beethoven's Rondo in G; two pieces by Chopin, Dohnanyi's Rhapsody in C, and numbers by Mason and Liszt, to which she added several extras. Miss Deck, who is a serious young musician, has advanced considerably in her art since her first appearance. The program was technically exacting, but Miss Deck had no trouble in meeting all difficulties. Her fingers are supple and her wrists strong, enabling her to produce powerful effects, especially in the Bach and Dohnanyi numbers. While her touch is sympathetic, there is no sentimentality about her playing. In short, Miss Deck has a promising future. A discriminating audience applauded her enthusiastically.

G. F. B.

## Stringwood Ensemble

Playing of uniform excellence characterized the final concert of the season of the Stringwood Ensemble in Aeolian Hall the evening of March 22. There were two first performances, one being from manuscript, and a third work which, while not so ticketed, probably was new to all who heard it. The one familiar composition of the evening was the Brahms Quartet in A, Op. 26, for piano, violin, viola and cello, as it possessed lengths quite as "heavenly" as those of Schubert, lasting about fifty minutes, the program was about equally divided between the old and the new.

There was nothing of a path-breaking character in the other three compositions. First, after the Brahms, came Pogojeff's Quartet in D Minor, Op. 7, which proved an example of deft workmanship along familiar lines, somewhat academic in its treatment of material that otherwise might have suggested a too "popular" source of inspiration. Save that the composer is a Russian who studied with Rimsky-Korsakoff these parts have remained in bathymal ignorance of his career and his works. Next was played what apparently was a transcription, for clarinet and string quartet, bearing the title, "Four Musical Pictures," with the hyphenated authorship of Engel-Bellison. Presumably the arrangement was made by the clarinetist of the ensemble, Simeon Bellison, who played the dominating part exceedingly well. The four pictures, called "Chassidic Song," "Lullaby," "At the Wedding" and "Chassidic Dance (referring presumably to the Palestinian Chassidic sect) were agreeable but rather commonplace music, with a melodious semi-folk character.

Judea was also drawn upon for the manuscript novelty which closed the program, the composer being one Weinberg, now a resident of the Holy Land, whose composition is entitled "Sketch on a Palestine Theme." It was played so late in the evening that the reviewer must confess to being elsewhere.

The Stringwood Ensemble, whose members are Josef Stopak, Samuel Kuskin, Michael Cores, Abram Borodkin, Arthur Loesser and Mr. Bellison again demonstrated that it is an organization of admirable balance, good quality of tone, and high musicianship—an organization to please the most fastidious.

O. T.

## Miss Reisenberg Plays

A piano recital well above the average was that given by Nadia Reisenberg,

her second of the season, in Aeolian Hall, the afternoon of March 23. Miss Reisenberg was also heard at the first private concert of the Composers' League, when she gave Stravinsky's Sonata a first performance. There was nothing more revolutionary than Glazounoff and early Scriabin to be found on Tuesday's list, which further included two from Bach's "Forty-eight," the Scarlatti-Tausig Pastorale and Capriccio, a Rigaudon by Raff, the G Minor Sonata of Schumann, and three Chopin numbers. She is undoubtedly one of the most happily gifted of our younger women pianists; there are few of her sex able to make music, almost any music, as easy to digest. Her equipment is admirable and admirably is it put to use, for the most part.

Probably the best single bit of the afternoon, and a considerable one at that, was the Glazounoff Theme and Variations, which have seldom sounded as consistently interesting, or as free from awkward, un pianistic passages. In these, also, Miss Reisenberg was given opportunity to demonstrate her entirely unusual aptitude for playing big chords with clean power and with well-nigh perfect coordination.

The Bach was nicely done, without too much emphasis on contrapuntalities, and with a good deal of the pure joy that comes with sincere playing of his music. Less can be said for her Schumann Sonata, which seemed quite lacking in conception, structure and imagination, although there were no rough edges and as piano playing *per se* it was good. The magnificently poetic F Sharp Impromptu of Chopin was neither magnificent nor poetic, but rather hurried, and, as Miss Reisenberg began the march section forte, there was not much left for a climax!

W. S.

## St. Cecilia Club

Victor Harris brought to the last concert of the St. Cecilia Club at the Waldorf on the evening of March 26, a well-balanced program of new and familiar choral works and a series of delightful interludes by the Barrère Little Symphony. There were two first performances by the Club, James H. Rogers' "The Last Song," a lyrical piece which combined a telling pathos and vigor, and Victor Harris' "For Me The Jasmine Buds Unfold," a free and bold manifesto of Spring. Two other songs by Mr. Harris, also written for the St. Cecilia Club, were on the program: "A Sea Lullaby," by Barry Cornwall, which has also been set to music by Chadwick, and "Ghosts."

Three French songs for chorus, solo voices, harp and flute, were musically, the most effective numbers of the evening. Gabriel Fauré's setting for Paul Verlaine's exquisite "Clair de Lune," had a moving rhythm and infinite charm. Maurice Ravel's whimsical music of Klingsor's "La Flute enchantée" and Debussy's setting of de Banville's "Nuit d'Etoiles" are as distinctly Gallic and as spirited as the poems they complement.

The Little Symphony under Georges Barrère played two Albeniz works which

they have made familiar, the Tango and "Cadiz; Charles T. Griffes' "White Peacock" and Gabriel Pierné's suite "Pour mes petits amis," with its succession of movements for wind and string instruments and its delightful resemblance to Arthur Rackham's fairy-tale drawings. Frederick Cella, was the harpist of the evening, Alfred Boyce, the pianist and Louis Dressler, the organist. The chorus sang with beauty of tone and understanding and gave evidence of sound and sympathetic training.

S. O. M.

## Randegger Trio Plays

The Società per la Musica Italiana gave its second concert in Steinway Hall on March 23, and provided a program in which the first performance of a Trio in D by Vincenzo Ferroni, played by the Randegger Trio, was the feature. The work is written in the old polyphonic style, presenting nothing new and is developed in a rather aimless fashion. The second movement, was the most interesting and it was well played by the artists. Vera Murray Covert, soprano, sang two songs by Trucco, Barraja's "Thou Art," with the composer at the piano, and Randegger's "If You Were I and I Were You," "Sweetheart," and "Punto Interrogativo" in good style and repeated one of Mr. Randegger's numbers for an encore. Mario Adaglio, a member of the Trio, played violin numbers by Sgambati and Bossi and a Scherzo by Ranzato. The last named work is a good display number, and Mr. Adaglio overcame its pyrotechnical difficulties very successfully. Mr. Randegger closed the concert by playing a group of seven piano pieces, including three of his own.

G. F. B.

## Mischa Mischakoff in Recital

Mischa Mischakoff, concertmaster of the New York Symphony, gave a recital in the Town Hall on the evening of March 23, with Harry Kaufman as his able accompanist. While it is a foregone conclusion that the concertmaster of a major orchestra is an exceedingly good technician and the possessor of other musicianly traits, it does not logically follow that he is fully qualified for the recital platform.

Fortunately, logic has nothing to do with the solo status of this particular concertmaster. Mr. Mischakoff is an artist in his own right, and in his isolation he displayed certain admirable qualities that are submerged in his orchestral position. With the opportunity for individual self-expression, he played with lyric eloquence, poetic fervor and interpretative finesse. His readings were spirited and imaginative.

He began with an interesting suite by Josef Suk, the son-in-law of Dvorak. Of its four movements the richest in fancy and animation were the "Appassionata" and the "Burleska." The inspirational vitality of this music was lacking in the succeeding E Minor Concerto of Julius Conus, which is the writing of a conscientious but commonplace

(Continued on page 22)

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## "TOSCA" PRODUCED BY PHILADELPHIANS

Civic Company Meets with  
Success in Ninth  
Offering

By H. T. Craven

PHILADELPHIA, March 27.—The exactions of "Tosca" were, in the main, successfully mastered by the Philadelphia Civic Opera Company in its ninth production of the season in the Metropolitan, on March 11.

Fidela Campina, as *Tosca*, filled the dramatic requirements and sang with dependable volume of tone. Her performance was no mean feat, as she had entered the cast without a rehearsing, owing to the indisposition of Anna Fitzu, first listed to appear with the principals. Alfredo Gandolfi was a convincing *Scarpia*, and Norbert Adler a satisfactory *Cavaradossi*. Minor rôles were taken by Theodore Bayer, the *Sacristan*; Rheinhold Schmidt as *Angelotti*; Nino Mazzeo as *Spoletta*; Virgilio Cossovel in the part of *Sciarrone*; Louis Metzinger as the *Jailer*, and Charlotte Haussmann singing the *Shepherd's* song.

The chorus acquitted itself creditably. Alexander Smallens conducted with authority and a vigilant sense of melodramatic values.

"Norma" was revived by the Scala organization in the Metropolitan on March 6. Agnes Robinson, a last minute substitute for Emilia Vergeri, lent distinction to the performance in the title rôle. "Casta Diva" was admirably sung, and the duet with *Adalgisa* (Mary Allen)

evoked traditional thrills. Tenor responsibilities were assumed by Antonio Marquez, who has an excellent voice, though marred by vibrato. In auxiliary rôles were Giuseppina la Puma, Eugenio Sandrini and Nino Mazzeo. Pirro Paco gave a sound reading of the score.

### CALIFORNIA SUITE GIVEN

Zoellner Quartet Presents Work by Roy Harris of Los Angeles

LOS ANGELES, March 27.—Living up to a reputation of chamber music pioneers, members of the Zoellner Quartet once more placed themselves at the service of young musical America, when introducing a suite by Roy Harris, of Los Angeles, at a concert in the Biltmore music room.

The Mozart Clarinet Quintet, Smetana's Quartet, "From My Life," preceded the work of the young Los Angeles composer. There was a large audience and enthusiasm rose to high pitch following the première of the unpublished Harris compositions.

Mr. Harris is a pupil of Arthur Farwell, Modeste Altschuler and Rosario Scalero at the Institute of Musical Arts in New York. Howard Hanson, of the Eastman School of Music, has included the slow movement of an unfinished symphony in his next all-American composers' program.

Performance of the four short pieces, taken from a suite of six, bespeaks decided talent, gift for handling string scoring and the ability to convey poignant moods within a small frame. Each number lasts but a few minutes. Those heard were "Lull Before the Rain," "Rain," "Evening Song" and "From Over the Hills."

BRUNO DAVID USSHER.

## PHILADELPHIA HEARS WAGNERIAN COMEDY

"Meistersinger" Is Given Fine  
Performance by Metro-  
politan

By H. T. Craven

PHILADELPHIA, March 27.—The resources of the German wing of the Metropolitan are usually admirably displayed in "Die Meistersinger," and the performance given in the Academy of Music last evening proved no exception to this gratifying rule.

Maria Müller's delightfully individualized *Eva*—a humanized concept of a character too often played with mere sugar impersonality—stood out as an especially brilliant feature of the production. Mme. Müller also sang with intelligence and amplitude of unforced tone.

Clarence Whitehill's noble and convincing portrait of *Hans Sachs* is

familiar and always welcome. The American baritone was in generally good voice. There was a pictorially effective *Walther* in Rudolph Laubenthal, whose vocal production, while by no means ideal, was less constricted and hard than is usually the case. George Meader was a fine *David*, as ever.

Excellent in other rôles were Marion Telva, the *Magdalena*; Gustav Schuetzendorf, the *Beckmesser*; Léon Rothier as *Pogner*; and Arnold Gabor, the *Night Watchman*. The additional Meistersinger were presented by Carl Schlegel, Max Bloch, Angelo Bada, Max Altglass, Giordani Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe and William Gustafson.

Artur Bodanzky conducted spiritedly. The choruses were sung in thrilling style. The stage management was generally good, save for a certain lack of detailed and requisite uproar in the Nürnberg "riot."

### SAN FRANCISCO APPLAUDS HOWARD HANSON'S QUARTET

Chamber Music Society Presents Work  
Before Pleased Audience—Piano  
Recital Given

SAN FRANCISCO, March 26.—For its fourth concert of the season, the Chamber Music Society of San Francisco featured Howard Hanson's Quartet, Op. 23, which was performed by permission of the Library of Congress. This composition was cordially received.

Mozart's Quartet in D for flute and strings, opened the program. Louis Persinger played the Bach Chaconne, and Dohnanyi's Quartet in D Flat concluded the program.

The concert, given in the Scottish Rite Auditorium, attracted many music lovers.

Esther Hjelte, pianist, was heard in a home-coming recital at the Fairmont Hotel recently under the management of Alice Seckels. The program was devoted to Bach, Beethoven, Liszt, Chopin, Debussy, Fauré, Granados and Grieg.

Ernest Bloch, artistic director of the San Francisco Conservatory, announces a new lecture series for April 14, 21, and 28. His subjects will be "What Is Modern in Music?" and "What Constitutes the Musical Gift?"

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*Sydney Morning Herald (Australia).*

The harpist, Miss Lucile Lawrence, has a masterly technique and plays with classic gesture and grace. She seems to be one with the genius of her instrument.

*Daily Telegraph (Sydney, Australia).*

Too rarely does occasion arise to demonstrate the fascination of the harp as a solo instrument and when manipulated by such a consummate artist as Miss Lucile Lawrence one could listen for hours and be entranced.

*The News (Adelaide, Australia).*

Miss Lawrence's playing is far removed from the tinkle and twang that many associate with the harp.

*The Sun (Melbourne, Australia).*

Miss Lucile Lawrence, a gifted young harpist whose playing disclosed rare facility and artistry.

*The Southland Times (Invercargill, New Zealand).*

Miss Lawrence is a master of her instrument.

*The Grey River Argus (New Zealand).*

Miss Lawrence is a harpist of exceptional accomplishment indeed; her execution is splendid; in dazzling sweeps and showers as in sonorous melody she excels equally, and she had to play encore after encore to satisfy the demand.

*The Press (Christchurch, New Zealand).*

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## Music Supervisors of East Assemble

ATLANTIC CITY, March 27.—Pertinent topics were thoroughly discussed at the annual conference of the Eastern Music Supervisors, held in the Ambassador Hotel, as announced in a previous issue of *MUSICAL AMERICA*. More than 500 delegates attended.

The conference ended on March 12, with an elaborate banquet with many musical features, which included the Pennsylvania State College Glee Club, Richard W. Grant, director; the Atlantic City High School Orchestra, Kenneth G. Kelly, director, a trio from the Philadelphia Orchestra and the Vertchamp String Quartet.

"The Value of Sense Judgment" was the subject of an address by Harold L. Butler, dean of the College of Fine Arts, Syracuse University.

Classical and jazz music was discussed by A. Newton, music publisher of Boston.

Dr. Sigmund Spaeth, lecturer and writer, of New York, said: "Jazz is a wonderful outlet for the exuberance of youth today, although it is a tragedy to hear the true spirit of the masters torn to shreds by the jazz kings."

George J. Abbott of Schenectady, president of the Conference, classified jazz as having an ill effect upon the youth of the country.

Methods of presenting music contests among pupils were objected to by Loretta M. Knights, director of school music at Mt. Vernon, N. Y., on the

ground that they stress the competitive spirit of personal rivalry.

Other speakers were Peter W. Dykema, professor of music education, Columbia University, New York; Norval L. Church, instructor in music education, Teachers' College, Columbia University; Kenneth S. Clark, secretary of the Associated Glee Clubs of America; Edward B. Birge, professor of public school music, Indiana University, and C. M. Tremaine of New York.

VINCENT SPECIALE.

### Atlanta Juniors Win Prizes

ATLANTA, GA., March 27.—The Atlanta Junior Music Club preliminary contests in voice, violin and piano, for the finals of the State convention of the Federation of Music Clubs, to take place at Columbus, March 26 and 27, were held in Edico Hall, March 13 and 15. Prizes were won by James de la Fuente, Sam Seitz, Sylvia Goldberg, Frank Mitchell, Claudine Ward and Josephine Johnstone. Ruth Gaines, State chairman of club extension, is director of the Atlanta Junior Music Club.

HELEN KNOX SPAIN.

### Leopold Heard in Yankton Recital

YANKTON, S. D., March 27.—Ralph Leopold, pianist, appeared in recital at Yankton College on March 9. Mr. Leopold received an ovation from a large audience. His interpretations of a varied program including the Bach-

Tausig Toccata and Fugue in D Minor, three numbers by Chopin, Schytte's Sonata Op. 53 and a group by Debussy, Rachmaninoff, Arensky, Sauer and Tchaikovsky-Grainger, were excellent. His playing had a masterful style. On the previous evening, March 8, Mr. Leopold presented the same program in the artists' course of the University of South Dakota, Vermillion, S. D., and achieved an outstanding success.

### LONG BEACH EVENTS

#### Dance Recital, Opera Program and Community Series Attract

LONG BEACH, CAL., March 27.—The Seven Arts Society, Kathryn Coffield, director, presented a group of dancers from the Norma Gould Studios, in the Hotel Virginia, March 16.

A lecture-recital by Dr. Frank Nagel on "Il Trovatore" was heard here on March 15. Soloists were Dan Gridley, Edward Novis, Nelle Gothold and Clemence Gifford.

The Choral Oratorio Society, Clarence E. Krinbill, director, gave a program for community service in the Municipal Auditorium. Another list was given by the Polytechnic High School Orchestra of eighty-two players, led by George C. Moore. The First Christian Church Choir, L. D. Frey, director, gave a third event in the series.

The Woman's Music Study Club Chorus, L. D. Frey, director, gave a program for the Ebell Club on March 22. A clever skit, "Classical Music vs. Jazz," was presented by Club members on March 10.

### MILWAUKEE APPLAUDS "MARRIAGE OF FIGARO"

#### Hinshaw Singers in Sprightly Hearing of Mozart Work—Judson House Sings with Arion Club

MILWAUKEE, March 27.—A large audience was delighted with the sprightly performance in English of "The Marriage of Figaro" given in the Pabst Theater, under the management of Margaret Rice, by William Wade Hinshaw's company. The leading rôles were all in the capable hands of Editha Fleischer, Pavel Ludikar, Clytie Hine, Kathleen Bibb, Alfredo Valenti and Ralph Brainard.

Judson House, tenor, was the soloist at the Arion concert held in the auditorium. There was immediate and generous response to the singing of the soloist and the club. Mr. House sang music by Rachmaninoff, Grieg, Cole-ridge-Taylor, and a group of Negro spirituals. The Arion Club provided a number of songs, including Schubert's "Omnipotence." Daniel Protheroe, conductor, worked up some fine effects.

A Chicago concert company composed of Rita Theodora, soprano; Lillian Stunbath, pianist; Marie Sweet, soprano; Kathleen Ryan, contralto; Paul Mallory, tenor; Frank Bennett, bass, and Edythe Sackett, pianist, gave a concert in the auditorium under the auspices of the county council of the Milwaukee County Parent-Teacher Association. The arrangements were made by a committee composed of Mmes. H. F. Godeke, Walter Ray and T. E. Harbeck.

C. O. SKINROOD.

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—Washington (D.C.) Herald

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—Chicago Daily News

"Kathleen Bibb has a fresh and pleasant voice, and knows how to use it."

—Chicago Daily Journal

"As 'Cherubino' was an attractive scenic effect all in herself."

—San Francisco Chronicle

"Kathleen Bibb, as 'Cherubino,' the page, looked the part of the lovable boy, and her singing of 'Voi che sapete' was appealingly beautiful."

—Los Angeles Daily Times

"Kathleen Bibb, liberally endowed with loveliness of voice and appearance."

—The Palm Beach Post

"Kathleen Bibb was a delightful little page."

—Washington (D. C.) Star

"Kathleen Bibb trilled and twinkled an impish 'Cherubino.'"

—Potsdam (N. Y.) News

"Has the twin charms of youth and grace to support a fine voice."

—Dallas (Texas) Dispatch

"Dainty Kathleen Bibb as 'Cherubino' was a fetching vision, as well as a clever singer."

—Dallas (Texas) Journal

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# Spelman Tone Poem Is Koussevitzky Novelty

BOSTON, March 29.—In memory of the late Franz Kneisel, who was at one time concertmaster of the Boston Symphony, Serge Koussevitzky played the Funeral March from the "Eroica" Symphony as prelude to the Saturday evening concert, March 27.

A memorable performance by Mr. Koussevitzky of Tchaikovsky's Fourth Symphony featured the program on Friday afternoon and Saturday evening. The program was as follows:

Overture to "Penthésilée".....Delmas  
(First time in America)  
"Assisi, the Great Pardon of St. Francis".....Spelman  
(First performance)  
"Ma Mere l'Oye".....Ravel  
Symphony No. 4.....Tchaikovsky

Mr. Koussevitzky's reading of the Symphony was an exciting and unforgettable one. Throwing himself into the work with more than his characteristic impassioned abandon, he gave the music a glowing, emotional interpretation that drew salvos of applause. The usual rush for the exits was stayed until Mr. Koussevitzky beckoned to the orchestra to rise and share in the triumph.

The two novelties revealed points of interest. Delmas' Overture is appropriately thickly scored. "Penthésilée" is an heroic drama that deals with the love of Achilles and the Amazon. The gruffness and strength of Achilles and the romantic suggestion of the drama are treated with broad, heroic sweep and sonority. As a whole, the Overture received only a lukewarm reception.

Timothy Mather Spelman's "Assisi, the Great Pardon of St. Francis," is one of four tone poems entitled collectively "Saints' Days," written in Florence in 1923-25. "A pardon" is a church festival at which indulgence is granted. While the tone poem is suggested by the religious festival, it is, according to the composer, in no sense programmatic. Mr. Spelman, of the class of 1913 at Harvard, has written a tone poem that reveals a fine poetic sense and keen imaginative intuitions. It is based on two themes, the first of which, ecclesiastical and of quasi-Russian flavor, is slow and marchlike in 5-4 time. The second theme is more lyric. An air of impressiveness and spirituality pervades the work. It possesses a fitting dignity and reserve. It shows also the composer's individual fancy in ingenious play of orchestral timbre. Mr. Spelman was called to the stage several times.

## New Hall Utilized

Clara Larsen gave a piano recital in Repertory Hall on March 26. This was the first time that the new Repertory Hall had been used for a public piano recital. Works by Haydn, Bach, Chopin, Brahms, Franck, Stoessel, Griffes and Schlegel were on her program. Her finest playing was in the César Franck Prelude, Chorale and Fugue, which she played with organ-like sonority. For the rest she showed an excellent technique. For fitting contrast she showed lightness and fancy in one of the Griffes tone pictures.

Ruth Breton, violinist, was heard in Jordan Hall, on March 27, in a program containing the Vivaldi Sonata in D, Mendelssohn's Concerto and lesser numbers. Miss Breton again disclosed her expressive, vibrant tone and her fondness for warm cantilena. She showed an uncommon fleetness of technique in the last movement of the Mendelssohn Concerto. Miss Breton is an essentially temperamental player. Walter Golde accompanied in excellent fashion.

## People's Symphony

The People's Symphony concluded the present season, its sixth, with a concert at the Hollis Street Theater on Sunday afternoon, March 21. Joseph Lautner, tenor, was the assisting soloist. The program, conducted by Stuart Mason, was as follows:

Overture to "The Marriage of Figaro," Mozart  
"Winterstürme," from "Die Walküre," Wagner  
Ballade et Theme Varié from "Coppélia," Delibes  
Symphony No. 6.....Tchaikovsky

Mr. Lautner gave an admirable performance of his aria. His fervent voice, his command over vocal technique, his deep sense of the significance of his music, won for him ovational applause. He was obliged to give two encores, an unprecedented event at the People's Symphony concerts.

Mr. Mason rose to his greatest heights

in the Tchaikovsky "Pathetic" Symphony, which he conducted with virtuosic brilliance. His programs for the season have been of exceptional merit and variety. Both he and the orchestra have risen to high standards of performance.

Fritz Kreisler, violinist, gave a recital at Symphony Hall on Sunday afternoon, March 21, playing the César Franck Sonata in A Major, the Mozart Concerto in A Major and a group of smaller numbers. Mr. Kreisler and Carl Lamson gave an impressive performance of the Franck Sonata. Lightness and fancy characterized the Mozart Concerto. The smaller numbers were played with inimitable deftness and style.

## Flute Players' List

The concert of the Boston Flute Players' Club on Sunday afternoon, March 21, at the Boston Art Club, had as feature the appearance of Marcel Grandjany, harpist. A virtuoso performer, Mr. Grandjany brought out in high relief the potentialities of the instrument. Unusual technical facility and keen feeling for iridescent color and rhythmic structure gave a strong musi-

cian touch to his performance. Others on the program were Julius Theodorowicz, violin; Jean Lefranc, viola; Alfred Zighera, cello, and Georges Laurent, flute. The program, arranged by Mr. Laurent, musical director of the Club, included compositions by Jongen, de la Presle, Respighi, Prokofieff, Grandjany, Rénie and Roussel.

Rose Zulalian, contralto, gave a recital in Symphony Hall on Sunday evening, March 21. Her program, well designed and tastefully chosen, contained an operatic aria, German, French, English and American songs. Mme. Zulalian impressed her listeners with her abilities. Possessing an opulent, soundly trained voice of extended range, Mme. Zulalian uses it with feeling for tonal quality and tonal variety. She sings her songs with extreme sympathy, for their meaning bringing a thrilling intensity to the dramatic ones. Margaret Kent Hubbard played excellent accompaniments.

John Festyn Jenkins, bass-baritone, was heard in Jordan Hall on Tuesday evening, March 23. His program was well chosen to reveal his vocal merits. His is a deep, resonant voice smoothly produced and flexibly handled. Mr. Jenkins sang warmly, with unmistakable

appreciation of text and music, and with manifest understanding of musical values. Jessie Fleming Vose played expert accompaniments.

## Harold Samuel's Third

Harold Samuel, pianist, gave his third Boston recital of this season on Wednesday evening, March 24. Always heard here in nothing but Bach compositions, Mr. Samuel's program for this concert contained no compositions by Bach. Instead the pianist played music by Morley, John Bull, Scarlatti, Beethoven, Schumann and Debussy. Again Mr. Samuel revealed his firm, clean-cut technique, his genuine poetic sense, and above all his comprehensive feeling for dynamic design. The audience was warmly appreciative.

Dusolina Giannini, soprano, was heard at Symphony Hall on Thursday evening, March 25, in a concert held for the benefit of the Household Nursing Association. The classics, Russian, American, Italian, and Spanish songs, and an aria from Gounod's "Queen of Sheba" made up her program. The aria was sung superbly, with rich tonal quality, faultless vocal placement and with vivid interpretative skill. Singing her songs with characteristic zest and penetration, Miss Giannini won much favor with her distinguished audience. Molly Bernstein played tasteful accompaniments.

HENRY LEVINE.

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## GIESEKING SOLOIST WITH REINER'S MEN

### Cincinnati Musicians Heard in Events of Much Interest

By Philip Werthner

CINCINNATI, March 27.—On March 19 and 20 the Cincinnati Symphony gave its sixteenth pair of concerts. The program was:

"Eine kleine Nachtmusik".....Mozart  
Piano Concerto, No. 2.....Brahms  
Symphony in C.....Schubert

Walter Giesecking was the soloist. Owing to the indisposition of Fritz Reiner, the assistant conductor, Ralph Lyford, led the second concert. The program was played with precision and feeling.

Mr. Giesecking played as if there were

no difficulties for him. He added two encores, by Scarlatti and Schubert, to the Concerto.

Mary Ann Kaufmann-Brown gave a song recital on March 21 in the Hotel Alms. It was well attended. She was assisted by Walter Heermann, who played the cello. Her accompanist was C. Hugo Grimm.

Mr. and Mrs. B. C. Tuthill of the Cincinnati Conservatory gave a concert recently in their home. There appeared Ruth Ellen McMurray, pupil of Mme. Liszniewska; Dorothy Benner, who studies with Thomas J. Kelly; Violet Summer, from the studio of John A. Hoffmann, and Helen Wilson, a pupil of Robert Perutz.

Colin O'More, who is a Cincinnati and who is to assist the Mendelssohn Choir of Toronto on March 24, 25 and 26 in Music Hall, is a former pupil of Lino Mattioli of the College of Music.

### PROGRAMS IN CLEVELAND

#### Museum of Art, School Settlement and Club Give Concerts

CLEVELAND, March 27.—The Music School Settlement presented Harold Berkeley, head of the violin department, and Nathan Fryer, director of the piano department, in a sonata recital recently. A capacity audience applauded Brahms' Sonata in A, the Beethoven G Major, Op. 30, and César Franck's Sonata.

The Cleveland Museum of Art contributes regularly to musical activities. The Sunday afternoon organ recitals by Arthur W. Quimby attract increasing interest. The repetition of a program throughout the month is adding considerably to the laymen's knowledge of organ music. Compositions of Bach, Handel, Vienne, Bridge and Franck comprise the March list.

A recent program of interest in the series of "Great Masters of Music" dealt with the life and work of Henry Purcell. Mr. Quimby gave an address. Lois Brown and Margaret Wright of the Cleveland Institute of Music played Purcell's "Golden" Sonata for two violins, and Edna Strong Bowerfind, soprano, sang a group of his songs.

Eighty-seven members of the Fortnightly Musical Club Chorus gave a program for the Tuesday Musical Club of Akron, Ohio, recently in Elks' Hall. Lila Robeson, contralto, sang, with Mrs. Harry L. Goodbread as accompanist. The Fortnightly Chorus is under the direction of Mrs. Zoe Long Fouts. Following the program the chorus was entertained at the residence of Mr. and Mrs. F. A. Seiberling, where an informal musicale included organ solos by Mrs. Seiberling.

FLORENCE M. BARHYTE.

#### Marion Talley to Sing in Concerts

Marion Talley, soprano of the Metropolitan Opera Company, is announced to give her first concert in Hartford, Conn., on Sunday afternoon, April 11, in Poli's Capitol Theater, under the management of Robert Kellogg. The concert was sold out a month in advance of the date, it is stated. Fred C. and Chauncey C. Hand, of Scranton, Pa., have the second date for Miss Talley on April 16, in the Col. L. A. Watres Armory. These managers raised a guarantee fund of \$5,000, underwritten by twenty-five merchants. Miss Talley's third concert will be in the Albee Theater, Providence, R. I., on April 18, under

the management of Albert Steinert. Her fourth concert will be in Toronto, under the direction of I. E. Suckling, on April 28. Following the close of the Metropolitan spring tour in Rochester, Miss Talley will appear in Syracuse on May 10, under the direction of E. F. McIntyre of the Syracuse Herald; in Reading, Pa., on May 12, under the direction of George D. Haage, and on May 15, will make her first festival appearance at the Springfield, Mass., Festival.

### MORTIMER IN PORTLAND

#### Norwegian Violinist Makes Début—Municipal Program Given

PORTLAND, ORE., March 27.—Myra Mortimer, contralto, was heard under the management of Steers and Coman recently. Groups of lieder and old German and English songs were presented with warmth of tone and clear diction. Coenraad V. Bos' playing of a Mozart sonata and the accompaniments was a distinct adjunct.

Per Bolstad of Oslo, Norway, accompanied by Elna Sundby, made an exceptionally favorable impression at his debut before the Norwegian Federation. Wieniawski's Concerto in G Minor and numbers by Norwegian composers were brilliantly interpreted.

The Treble Clef Club of Astoria, Ore., directed by Rose Coursen Reed of Portland, appeared on the municipal program recently. Betty Sidall, Mesdames Floyd C. Foster, Walter R. Swart, Harold Rasmussen and John H. Shaw were the soloists. Mrs. J. S. Dellinger was the accompanist and Lucien Becker the organist. Mrs. E. E. Peets, president of the MacDowell Club, welcomed the visitors.

A program was given under the auspices of the Cambrian Social Society by Edith Collais Evans, soprano, E. Maldwyn Evans, baritone, a male quartet and a mixed chorus led by E. Trevor Jones. Evelyn Ewart McNary was the accompanist. JOUCELYN FOULKES.

HEBRON, ME.—The Hebron Academy Musical Clubs met with such success in their operetta, "Double-Crossed," that repetitions will be given, it is expected, in other places. Harold Gay was director.

### KANSAS LITTLE SYMPHONY GIVES WICHITA CONCERTS

#### Resident Teachers and Other Musicians Heard in Programs Covering Wide Choice of Material

WICHITA, KAN., March 27.—The Little Symphony of Kansas City gave two delightful concerts in the Wichita High School recently. Soloists were Marie Rozelli, harpist, and Mrs. Sam Roberts, pianist. Orchestral numbers were Mendelssohn's "Italian" Symphony, the Overture to "Le Roi d'Ys" and "The Convent of St. Damien" by Pierné.

An interesting harp recital was given by Virginia Murdock recently at Mount Carmel Academy.

Mrs. Stanley Levey presented pupils in recital at her residence recently.

The monthly recital at the Metropolitan School of Music brought out a large audience. Those taking part in the program were: Loren Webb, Mrs. Marvin Lee, Stanley Wilson, Edgar Matteson, Dennis McCarty, Esther, Mildred and Irene Lieb, Lawrence Parcher, Melvin Tinner, Herbert Townsend, Leonard Baker, Dorothy Davis, Mrs. Bernice Ausherman, Mary Burk, Elmer Hayes, Horace Brosius, Orville Covey, Glenn Burton and M. L. Hull.

Mrs. C. M. Jacques presented a class of twenty-two pupils at her home studio recently. T. L. KREBS.

#### Kreisler Draws Throng at Début Recital in Decatur

DECATUR, ILL., March 27.—Fritz Kreisler appeared in recital as the concluding offering of the Milliken University Concert Course, managed by Winifred Mintern. The audience, extending to the stage, was accounted the largest ever assembled in the Lincoln Square Theater for an entertainment. This was Mr. Kreisler's first visit to the city. With Carl Lamson at the piano, he played a diversified program, the principal offerings being the "Kreutzer" Sonata and Vieuxtemps' Concerto No. 4. HERBERT W. COST.

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CONCERT MANAGEMENT  
ARTHUR JUDSON

# ALEXANDER KIPNIS

CHICAGO CIVIC OPERA COMPANY

### New York Recital

"Mr. Kipnis is an artist whose equipment enables him to meet the demands of the concert hall as well as the stage. The voice is resonant, of good range, and a warm virile quality. On the whole, a sincere and unusually intelligent artist with an instinct for effective delivery."—Olin Downes in the Times.

"That rarest of all songbirds, a great recital artist, was revealed yesterday afternoon in the person of Alexander Kipnis, who gave a program of widely varied vocal numbers at Aeolian Hall. The Kipnis voice has both baritone and basso qualities and range and is of exceptional warmth and vibrancy. Its emotional appeal is unquestioned."—Leonard Liebbling in the American.

"For a basso of operatic proportions Mr. Kipnis' voice is remarkably rich in tone-color and sweetness and he sings with refinement of vocalism and true musicianship



Photo by Daguerre

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March 18, 1927

always. His control of mezzo-voice and some of his demi-teinte shadings must arouse the envy of many of our purely recital specialists."—Theodore Stearns in the Telegraph.

"Alexander Kipnis has a fine resonant voice which is suited as well to concert purposes as to opera."—Paul Morris in the Evening World.

"In the avalanche of stereotyped programs, battered concertos and prodigy-torn sonatas that flood local concert halls the program of songs presented by Alexander Kipnis possessed perennial freshness. Moreover, the popular baritone of the Chicago Civic Opera Company was in admirable voice and sang them with a fine grasp of mood and content. The outstanding characteristics of his singing were the spontaneity and spirit of his interpretations and the fine buoyant freedom of his tone production."—Evening Sun.

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## LOS ANGELES HAS MAJOR MUSIC EVENTS

LOS ANGELES, March 27.—Ignace Jan Paderewski was welcomed back by a large audience in a Chopin program which kept him at the keyboard till eleven o'clock. Demands for seats exceeded seating facilities to such an extent that a second concert was announced.

L. E. Behymer, veteran manager of the Southwest, has been chosen by the Chamber of Commerce, heading a civic committee, to take charge of business affairs in connection with a four weeks' season of "The Miracle," to be brought here next December by Morris Gest.

Toti dal Monte was heard here for the first time on March 19 in a successful recital.

The Orpheus Club's second concert attracted a large and enthusiastic audience to the Philharmonic Auditorium. Under Hugo Kirchhofer, the chorus had to grant encores repeatedly. Inez Jacobson, pianist, received ovations. Miss Gillett-Neal, soloist, gave songs by Strauss, Reger, Griffes, Tchaikovsky, Branscombe and Rybner. Solos by Arthur Clayton, D. U. Wheaton and Theodore W. John were well received.

Roland Hayes, Negro tenor, repeated last year's successes before two capacity audiences at Philharmonic Auditorium.

John McCormack sang twice before capacity houses here recently and was announced to give an extra recital under the management of Mr. Behymer.

Maud Allan gave a dance program with the Philharmonic Orchestra under Walter Henry Rothwell before a capacity audience. Her chief selection was Tchaikovsky's Symphony "Pathétique."

Mrs. Edward MacDowell, whose classes in the interpretation of MacDowell's music are sponsored by the Los Angeles Music Teachers' Association, has a class in Pasadena and holds four sessions weekly in Los Angeles. Mrs. MacDowell was honor guest at a reception given by the University of California, and was entertained with a banquet by the Artland and City Clubs.

Will Garroway, pianist, and Calmon Luboviski, violinist, were heard in joint recital. Lois Putlitz, a former student of Luboviski, will be soloist with the Philadelphia Orchestra late this season.

Victor Edmunds, tenor, who had studied exclusively with Otto Morando of this city, has been given a thirty weeks' contract with the Manhattan Opera Company.

Constance Balfour, Los Angeles soprano, has returned from Italy, where she studied for two years.

BRUNO DAVID USSHER.

### ACADEMY OF TEACHERS WILL HOLD DISCUSSIONS

Group of Singing Instructors Aims at  
Standardizing Physical Side  
of Vocal Art

With the object of "furthering knowledge of its own members, as well as that of its colleagues and the public at large" the American Academy of Teachers of Singing has begun a series of discussions of the technic of singing in its various branches. The organization, founded in 1922 and composed of prominent teachers of New York and other cities, has recently issued a bulletin setting forth its aims.

The series of discussions was arranged, the announcement states, "with the purpose in mind of recalling and reaffirming well known scientific facts, enunciating laws, and establishing principles leading to the standardization of the physical processes of the art, thus helping to clarify and present logically a subject that has always been vague, largely because, unlike all mechanical instruments, the musical instrument of the singer is intangible, subtle in all its functions."

"The scope of the undertaking is broad, the subdivisions are many and progress will be slow, since to be successful thoroughness must dominate and haste be avoided. That a group of specialists can meet and discuss such topics quietly, with toleration, influenced alone by the earnest desire to accomplish real good for all, augurs well for definite attainment of purpose."

"The American Academy of Teachers of Singing is limited to a membership of forty, by invitation only."



ON a recent Southern tour, Fred Erick Gunster, tenor, visited Palm Beach, Fla., where the photograph shown above was taken. Mr. Gunster has toured extensively in the South and Southwest this season. He was heard in many communities in Texas, New Mexico and other States on his tour. A feature of the programs he presented was a group of Negro spirituals, sung in the costume of the ante-bellum Negro.

### Ravel Honored by Belgium

BRUSSELS, March 22.—Maurice Ravel, whose opera "L'Enfant et les Sortilèges" has recently been given by the Monnaie in this city, has been awarded the cross of a Chevalier of the Order of Leopold. The French composer attended the first performance here of his work and was warmly applauded when he was led upon the stage.

## HERTZ FORCES WILL GIVE STRAUSS WORK

"Hero's Life" to Be Played at  
Benefit of Orchestra  
Fund

By Marjory M. Fisher

SAN FRANCISCO, March 27.—The San Francisco Symphony gave its eleventh pair of concerts in the Curran Theater on March 12 and 14, Alfred Hertz and Louis Persinger, conducting. Yehudi Menuhin, boy violinist, was the soloist. The program:

"Italian" Symphony.....Mendelssohn  
Fantasie, "Romeo and Juliet,".....Tchaikovsky  
"Symphonie Espagnole".....Lalo

Yehudi Menuhin gave an astonishing performance of the Lalo work. He experienced not the slightest technical difficulty, and his interpretation was equally phenomenal on the artistic side. At the second concert the audience applauded until Yehudi's teacher, Louis Persinger, came forward to share in the ovation. Mr. Persinger conducted the orchestral accompaniment for Yehudi with his usual understanding and decisive beat.

The preceding orchestral numbers were greeted with enthusiasm. Mr. Hertz conducted the second and third movements of the Symphony with great delicacy, and Kajatan Attl did effective harp work in the Fantasie.

In the intermission, A. W. Widenham, secretary-manager of the Symphony Association, announced a special concert for the benefit of the orchestral fund, to be given on April 18. On this occasion the orchestra will give Strauss' tone-poem—"A Hero's Life"—for the first time in this city. The orchestra will be augmented for this work. Claire Dux has been engaged as assisting soloist.

Myra Mortimer, American contralto, made her local debut in the Columbia Theater on March 14 under the management of Selby Oppenheimer. Coenraad V. Bos accompanied. Miss Mortimer delighted with intelligent interpretations of lieder. Her English songs were also delightful.

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## CLEVELAND FORCES MAINTAIN STANDARD

### Sokoloff and Shepherd Are Again Applauded for Artistic Work

By Florence M. Barhyte

CLEVELAND, March 27.—The Cleveland Orchestra, Nikolai Sokoloff conducting, and with Hans Kindler as 'cello soloist, gave the following program in Masonic Hall:

Symphonic Ballad, "Tam O'Shanter,"  
Chadwick  
'Cello Concerto in D Minor.....Lalo  
Symphony No. 3.....Brahms

This program was the sixteenth in the subscription series, and a spirit of enthusiasm was in evidence among the musicians as well as in the audience. "Tam O'Shanter" was given a colorful reading, and its varied moods and themes instantly aroused the listeners' interest. Mr. Kindler is a particular favorite

with Cleveland audiences. He played with much expression.

The Brahms Symphony, glowing with fire and color, was a brilliant conclusion to the program.

The Cleveland Orchestra presented the ninth program in the series of popular concerts in Masonic Hall on March 14. Arthur Shepherd conducted and Edith Fletcher, soprano, was the soloist.

Svendsen's "Carnival in Paris" formed a brilliant opening number. Goldmark's "In the Garden and Dance" from "The Rustic Wedding" followed. Two movements from Tchaikovsky's Symphony No. 4 lent color to the program. Mr. Shepherd conducted with authority. Other orchestral numbers were Strauss' "Voices of Spring"; MacDowell's "To a Wild Rose," and the "Ride of the Valkyries" from "Die Walküre."

Miss Fletcher's vividly clear voice was heard to advantage in the Polonaise from "Mignon," with orchestral accompaniment. The adaptability of her voice to coloratura singing was also evident in "Lo, Here the Gentle Lark," with flute obbligato played by Weyert Moor. Frank Bibb's "Rondel of Spring" gave proof of her versatility. Mr. Shepherd supplied discriminating piano accompaniments.

### PROVIDENCE COMPOSER IS WELCOMED IN HOME TOWN

#### Samuel Gardner Given Cordial Greeting in Concert Performance—Local Artists Appear With Success

PROVIDENCE, March 27.—Samuel Gardner, violinist and composer, came back to the scenes of his boyhood in Providence on the night of March 20, and delighted many of his old friends in a recital in which several of his own compositions were featured.

The concert was given under the auspices of the Providence Plantations Club. Luther Gloss was the accompanist, and Avis Bliven Charbonnell, local pianist and teacher, joined Mr. Gardner in playing of Grieg's Sonata No. 3. Other numbers played by Mr. Gardner were by Vieuxtemps, Godard, Mozart and Gossec, and his own "Jazzetto," "Old Folks at Home," and "From the Canebrake."

A notable feature of the Lenten season was the annual musicale of the

Chaminade Club, given in the Mathewson Street Methodist Episcopal Church on March 18. The list included vocal solos by members and guests of the Club, ensemble numbers by string players and organ solos by Mrs. Alfa L. Small, who arranged the program. Among the vocalists were Jane Bodell, soprano, and Mrs. George H. Lomas, contralto. The latter is president of the Club.

N. BISSELL PETTIS.

#### Syracuse Hears Fine Recitals

SYRACUSE, March 27.—One of the brilliant events of the winter was the piano recital by Benno Moiseiwitsch in the Mizpah on March 4, under the auspices of the recital commission of First Baptist Church. Mr. Moiseiwitsch's program was well selected and he played with a fine sense of artistry. Albert Spalding, American violinist, previously gave a recital in the Temple Theater, under the auspices of the Morning Musicals, Inc.

K. D. V. PECK.

## Meeting Children of Musical Folk

[Continued from page 5]

than twelve curtain calls. Evans & Salter replied: "Thanks wire regarding triumphant debut Elena Schipa. Will have to get her under contract."

Schipa makes his home at Seabreeze, Florida. He was leaving to go to Chicago not long ago and Elena drove with him to the station.

"Why do you go?" she asked.

"To make music and earn more money to keep baby," he answered.

They went past a field where a cow with a little calf beside her tossed her head, tinkling the bell about her neck.

"Is she making music to keep her baby, too?" asked Elena.

Mario Chamlee has a son—Archibald, a very active boy.

Germaine Schnitzer has two children—Gerald, age ten, and Yvonne, age eight. Their father, a famed surgeon, once performed an operation on Sarah Bernhardt's leg. She always had a great interest in Gerald and Yvonne, who is her goddaughter. Mme. Schnitzer's children are primarily interested in sport, but for a profession, Yvonne has chosen to be a pianist; a pianist and a mother, for in her mind the two are identical. It was with the greatest surprise once that she saw her father sit down and improvise a bit, for she had always thought that only mothers played the piano.

Louise Homer has six children: Louise Homer Stires, herself a singer and mother of two babies; Sidney, Ann and Katharine, Hester Makepeace and Helen Joy. Little Peggy Williams, daughter of Vernon Williams, son of Evan Williams, is much too little to think about any sort of a career. So is Fritpeter Penzoldt, very little son of Sigrid Onegin. So is Sviatoslav, son of Serge Prokofieff and Lina Llubera, soprano, named for a Russian Prince of the Ninth Century who became a national hero in the war against Greece.

Vladimir de Pachmann has two sons—very big sons now. Adrien was a confidential agent of the French Government during the war. Leonid is a critic on *La Revue Musicale* in Paris. He com-

poses and often sends his father some of his piano music. Mr. de Pachmann always acknowledges it, says it's too difficult for him, but that he will be glad to pass it on to Godowsky.

There is the Damrosch family—Frank and Walter, the sons of the late Dr. Leopold, and Leopoldine, daughter of Walter, who made her professional debut as a pianist recently. Feodor Chaliapin has many children—"I am not quite sure how many, but I know it's more than ten"—all living in Europe. His daughter Lydia, a professional dancer, has made quite a name for herself.

So it goes. There are children and children—musical children of musical parents, children of musical parents with no music in them. Musical parents, a few of them, who say "my children shall never go through all I had to"; others who regard their period of study and struggle as the most valuable part of their experience; some who still say "my son shall be a fiddler," or "my daughter shall be a coloratura"; a great majority who, sensitive to the spirit of the age, bide their time and realize that it is a very natural and a very fleeting ambition for a child to make very positive plans to be a fireman or a street-car conductor. ELIZABETH ARMSTRONG.

#### Nana Genovese Gives Third Musicale

RUTHERFORD, N. J., March 27.—The third salon musicale of the season was given at the home of Nana Genovese on March 11. The soloists for the occasion were Mme. Genovese, contralto; Mr. Ceccarelli, tenor; Paola Caruso, violinist; Gladys Yeates, soprano, and Mary Webb-Alyea, pianist. Mme. Webb-Alyea and Ina Grange were the accompanists. An interesting program was presented by the artists, to which they were obliged to add many encores. Mr. Ceccarelli and Mme. Genovese delighted the audience by singing a duet from "Il Trovatore."

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# WITTGENSTEIN

## American Pianist

### TRIUMPHS IN HIS NEW YORK RECITAL

At Aeolian Hall, March 11, 1926

N. Y. Herald Tribune, March 12, 1926

N. Y. American—March 12, 1926

Technical Skill  
of Wittgenstein  
Shown in Recital

Chopin and Fox Trot  
Concert at Aeolian

Program Generous to Modern Composers

GRENA BENNETT

N. Y. Sun—March 12, 1926

Wittgenstein, well known to music lovers, played with a competent blend of color, resonant tone, and intelligent grasp of his subjects. His technical equipment is quite impressive and its possession was never abused. His best work was revealed in the Prelude Aria and Finale by Franck, which were brightened considerably with flashes of imagination and delicate charm.

Victor Wittgenstein, who has not been heard here in nearly a year, gave a piano recital in which much generous attention was lavished upon the more modern composers. There was also Chopin and even Rameau and Scarlatti, but the principal offerings were Franck, Debussy, Poulenc, De Falla and Gruenberg, and these Wittgenstein presented with special care and brilliance. He is one of those sterling pianists of whom one can expect expert and satisfactory performance of anything he undertakes. He played with technical excellence too.

Victor Wittgenstein, the gifted young American pianist, can always be depended upon to introduce novel and interesting music in his programs. His performance was that of an intelligent and versatile musician whose art was as clean cut in the modern and classic numbers as it was in stately rendition of the Franck work and in the charming group of Chopin and Debussy. His opening numbers included a brilliant scintillating performance of a manuscript Allegro by Scarlatti, and three works of exquisite proportions by Rameau.

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# Music of Many Kinds Gives Zest to Week's Activities in Halls of Chicago

CHICAGO, March 27.—Pianists, violinists, singers and local ensembles have contributed notable concerts to the week's series. A program of works by P. Marinus Paulsen has also been a feature.

Mischa Elman's art was as personal, as intense and as eloquent as ever, when he gave his only local violin recital of the season in Orchestra Hall on March 21. Handel's E Major Sonata, the Bruch Concerto in G Minor, the Bach Chaconne and shorter works made up a program in which Josef Bonime collaborated as accompanist.

Guimar Novaes devoted her highly finished and ardent art to an excellent piano program in the Playhouse March 21. The César Franck Prelude, Chorale and Fugue, Schumann's "Carnaval," de Falla's "Andaluza," Ibert's "Le Petit Ane Blanc," the Villa Lobos "Polichinelle" and two works each by Chopin and Liszt were named.

Mischa Levitzki played the piano in the Studebaker March 21. On his program were the Mozart Sonata in A and the "Appassionata." Numbers by Chopin, Debussy, Scriabin and Tchaikovsky were included, and the Schultz-Evler "Blue Danube" completed the program. Mr. Levitzki played with magnificent efficiency. There seems to be not a single technical problem he has not mastered. His interpretations run smoothly, and even his emotions are governed by a keen sense of logic.

## Give Joint Recital

Esther Lundy Newcomb, soprano, and Armand Roth, violinist, were heard in joint recital in Kimball Hall on March 21. Mrs. Newcomb has one of the most beautiful voices heard this season, and uses it with an ease which seems to be involuntary. Her interpretative style is sincere, and to songs by Schumann, Schubert, French composers, Hageman and Bridge, she brought fine accomplishments. Troy Sanders was her accompanist. Mr. Roth, making his first Chicago appearance, played the Handel Sonata in D, the B Minor Saint-Saëns Concerto and shorter pieces with good tone and steadiness of technic. Marion Lychenheim was the accompanist.

The Chicago String Quartet, one of the most interesting of this city's chamber music organizations, gave the last of a series of five concerts in the Cordon Club, Fine Arts Building, on March 21. Smetana's "From My Life," and quartets by Milhaud and Mozart comprised the program. The four young men play with unflinching ensemble and yet with freedom.

Howard Goding, an admirable young pianist, made his Chicago debut in the Princess March 21, playing Harold Bauer's transcription of the César Franck Prelude, Fugue and Variations,

music by Bach and Chopin and a group of contemporary compositions. He has a facile, sensitive and distinguished style and technical resourcefulness.

José Mojica sang with tender tone when he appeared as soloist with the Chicago Theater Concert Ensemble on the afternoon of March 21. Mr. Mojica, who has returned from a successful tour with the Chicago Opera, replaced Giovanni Martinelli, who was ill.

The Bush Conservatory Choir of 100 voices made its first public appearance in the concert given by the Bush Orchestra in Orchestra Hall, March 22. The young singers have a fine and pliant tone. They have been trained by Edgar Nelson. Rossini's Stabat Mater was given a spirited and accurate performance, with the solo parts taken by Alice Phillips, Frederica Gerhardt Downing, Le Roy Hamp and William Phillips. The orchestral portion of the program included Rimsky-Korsakoff's "Capriccio Espagnole," and the "Meditation" from "Thaïs," with the solo part played by Ebba Sundstrom, concertmaster. Richard Czerwony conducted.

The Columbia School Chorus, led by Louise St. John Westervelt, sang in Kimball Hall March 23, including Gustave Holst's Choral Hymns from the "Rig Veda" on the program. The soloists were Margaret Farr, pianist, and Aldo Del Missier, violinist. Dorothy Bell, harp, and the accompanists, Mary

Esther Winslow, and Robert Macdonald, contributed to an excellent ensemble.

## Paulsen Works Heard

A concert of compositions by P. Marinus Paulsen, conductor of the Indianapolis Symphony, and member of the faculty of the local Sherwood Music School, enlisted the services of Georgia Kober, Audrey Call, Helen Protheroe Axtell, Carl Craven, Poul Bai, Kai De Vermont, the Sherwood Chorus, the United Danish Singers and members of the Chicago Symphony in Orchestra Hall March 24.

The program included the Four "Oriental" Sketches, a colorful work introduced to Chicago in 1914 by Glenn Dillard Gunn, and winner of the Balaban and Katz \$1,000 prize in 1923. A "Moment Musicale" and a new symphonic poem, "Savonarola," which was given its first performance on this occasion, were also listed. Miss Kober gave a capable performance of a new Fantasia for piano and orchestra, and Audrey Call played the first two movements of an "Oceanic" Concerto for violin with skill.

The other soloists and the choruses took part in Mr. Marinus' cantata, "Love Triumphant." The solo work rested chiefly on the shoulders of Mr. Craven and Mr. Bai, two vocalists of ample skill. Mrs. Axtell and Mr. De Vermont, a rising young bass, were enjoyed also. The chorus sang excellently.

The Chicago Madrigal Club gave the second and final concert of its twenty-sixth season in Kimball Hall, March 25, under the leadership of D. A. Clippinger. A number of compositions which had

been awarded the annual W. W. Kimball prize for madrigals were listed, together with Samuel Richard Gaines' "In the Merry Month of May," a charming work which won the 1925 prize and had its first performance on this occasion. Mr. and Mrs. Guy C. Latchaw pleased with two groups of duets, wisely chosen, and sung with excellent tone. This was the Club's 165th concert.

Florence Boydston, contralto, and Joseph Eness, pianist, were heard in joint recital in the Fine Arts Recital Hall March 23. The singer has a beautiful voice, though at present she does not actually project all that seems to be part of a remarkably sensitive style. The pianist played with good tone and great facility, though his interpretation of several Brahms compositions was not wholly orthodox.

EUGENE STINSON.

## Violinist Plays Bowen and Hindemith

CHICAGO, March 27.—Joseph Vieland, violinist of the Chicago Symphony, has been playing in Lyon and Healy Hall this week, accompanied by Esther Vieland. Interesting items on his list have included York Bowen's First Sonata and Paul Hindemith's Sonata, Op. 11, No. 4. Mr. Vieland's playing has been enjoyed because of the beauty of his tone and the tastefulness of his style. The Colonial Trio, consisting of Ruth Olt, soprano; Charlotte Olt, violinist, and Beulah Blye Mowers, pianist, gave the program of the week of March 15. Tony Abele and Maria Gerdes-Testa were heard in a list of music for two pianos the week of March 8, and Florence Lucas, contralto, and Clara Thurston, harpist, appeared the week of March 1.

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IN BOSTON DEBUT RECITAL—JORDAN HALL, FEBRUARY 27.

Penfield Roberts, Boston Globe, February 28, 1926:

Miss Eells has been well schooled in singing, so that she is able to use a voice naturally beautiful to serve imaginative ends without falling into many or grievous errors of vocal technique. Although she began with German lieder, Miss Eells is not one of the singers who "interpret" Brahms and Strauss in default of ability to sing them. Hers was admirably sympathetic and simply eloquent singing. There seems more than a chance that Harriet Eells will mature into a singer of genuine and deserved note.

Boston Transcript, March 1, 1926:

Miss Eells brought youth and therewith a certain authoritativeness. She displayed an accurate and well-nigh unflinching flair for stylistic differentiations. Each school and composer she endowed with suitable traits. No indiscriminate musical medley was the final impression. Furthermore, she colored her voice with tints of emotion and beauty. And this mezzo-soprano voice is one of lustrous beauty in many of its tones. A promising outset, assuredly.

Warren Storey Smith, Boston Post, Feb. 28, 1926:

Miss Eells, by virtue of her interpretative art, her sensitive response to the poetic background of each song, her ability suggestively to color her tones and her skill in projecting a mood, gave genuine pleasure. Rightly does Miss Eells conceive a song to be not a piece in which the tune is given to the human voice, instead of to a cello or a fiddle, but a poem interpreted through music. Moreover, in the matter of selecting her program she displayed a rare degree of musical taste and intelligence.

Christian Science Monitor, March 1, 1926:

Miss Eells sang gravely, gayly or dramatically, as the songs demanded, and always with a poise and assurance that was truly astonishing, considering her youth. It is also unusual that one so young should have traveled so far along the path to clear diction and melodic understanding. Her phrases were well rounded, her interpretations for the most part, convincing. . . . Hers is a voice of excellent range and lovely quality.



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# New York's Week of Concerts and Recitals

[Continued from page 11]

composer. It has also been much overplayed this season.

Mr. Mischakoff honored two New York composers by placing Boris Levenson's "Danse Orientale" and the "Caprice Fantastique" by Lillian Fuchs in the same group with standard "arrangements" by Joachim and Kreisler. At his last appearance he gave a brilliant performance of Sarasate's fantasia on themes from "Carmen." B. L. D.

## Lula Mysz-Gmeiner Again

The second recital of Mme. Lula Mysz-Gmeiner, the Hungarian mezzo-soprano, given in Aeolian Hall on the evening of March 23, was devoted entirely to lieder by Beethoven, Schumann, Brahms and Wolf. Enjoyable as her readings were, one regretted that she had not adhered to her announced intention of singing three of Karl Loewe's ballades, for it is in the dramatic type of song that she excels.

On the other hand, no disappointment attached to her substitution of Beethoven for an old French group. If the program had not been changed in this particular, one would have missed the impressive dignity and profound emotion with which she voiced "In questa tomba oscura" as her opening number. There were other impassioned moments to be grateful for in "Ich liebe dich," "Herz, mein Herz" and the two "Clärchenlieder" from "Egmont."

If "Frühlingsnacht" did not stand out supreme in the Schumann group, it is because the singer's tone production invariably suffered when her impetuosity hurried the tempo. As it happened, "Jemand" and "Schneeglöckchen" were the high points of the group, overtopping the exaltation of the lover's lyricism as well as the more restrained moods of "Waldeggespräch" and "Erstes Grün."

From the treasury of Brahms, she chose "Nachtigall," "Frühlingstrost," "Der Jäger" and two of the folksong settings—"Schwesterlein" and "Mein Mädel hat einen Rosemund." The Wolf numbers were "Wer rief dich denn," "Heb' auf dein blondes Haupt," "Ihr jungen Leute" and "Ich hab' in Penna einen Liebsten wohnen."

Mme. Mysz-Gmeiner's dramatic sense always serves her well, and she is at her best in the interpretation of poignant emotions. Archness and frivolity are moods that do not comport either with her instinctive preference for profound feeling or her method of tone placement. Her devotion to her art is unquestionable, and the sincerity of her artistry is the quality that gives satisfaction to her auditors.

Walter Golde's accompaniments must not be forgotten as an integral part of the evening's pleasure. B. L. D.

## Gieseke-Szigeti

"An afternoon of music" was the designation accorded the program of sonatas for piano and violin given in Town Hall the afternoon of March 24, by Walter Gieseke and Joseph Szigeti, two of the most distinguished newcomers of recent seasons. Their numbers were the Bach Sonata in A (the second of six in this tonality), two by Mozart, No. 11 in G (Köchel, 279) and No. 7 in F (Köchel, 376), and Beethoven's No. 4 in A Minor, Op. 23. For those who besought more at the conclusion of the printed list, the performers added the Debussy Sonata, one of the last works of the French impressionist, and one of the least inspired.

Throughout, there was an admirable mutuality between the artists and the resulting ensemble was generally of high quality. It was evident from the first moments of the Bach Sonata, however, that the pianist's was the more aggressive personality. In contrast, there was a degree of reticence in the statement of the violin music which at times led to an excess of self-effacement on Mr. Szigeti's part. Both artists played carefully, reverently, caressingly, but the listener had the feeling that the pianist contrived to be less self-conscious than the violinist, and hence there was more of warmth and abandon, as well as of assertiveness, in the projection of his part. In style, tastefulness and musicianship no such distinction could be drawn, the playing of both being on a consistently high plane.

The Bach and the Beethoven served to emphasize anew qualities which have characterized the separate recitals of

these admirable artists, and the first of the Mozart sonatas disclosed, among many charming details, an instance of what a gifted pianist can accomplish without use of the pedal. The audience was a notable one and plainly appreciative. O. T.

## Gabrielle Methot Appears

Piano music of Bach-Liszt, Schumann, Roger-Ducasse, Debussy, Scriabin and Balakireff made up the program given by Gabrielle Methot, who hails from Canada, in Aeolian Hall on the afternoon of March 24. Miss Methot appeared to possess some of the command of mechanics which is more or less taken for granted these days, but her playing was marred by all too conscious correctness, and neither rhythm nor variety of nuance seemed to play a large part in her scheme of things. W. S.

## Mme. Ney Plays Beethoven

A program consisting of three Beethoven sonatas, and particularly the Hammerklavier, Op. 110, and Op. 111, is a strain upon the music-loving faculties of anyone, and yet Mme. Elly Ney chose these three for her recital in Carnegie Hall on the evening of March 24. An audience of size was undaunted by the program and it listened with rapt attention in the almost pitch-dark auditorium.

Mme. Ney's playing in this Titanic program exhibited the same qualities of excellence that it has displayed at other times and in other places. In spite of some hardness of tone in the louder moments, there was a largeness and sweep both tonal and interpretative that was quite to the point. As before, Mme. Ney's quieter moods seemed her best ones. In these her tone was silvery and at times caressing.

The opening movement of the Hammerklavier, which sonata, by the way, is in the key of B Flat, and not B Major, as the program stated, was a fine piece of playing, also the Adagio, but the final fugue seemed confused. The Opus 110, less often heard than that following, was well considered in contrasts and effective in conception, so also the Arietta in the following Sonata.

Whether or not Mme. Ney is a reincarnation of the Master of Bonn, where she also saw the light of day, as some of her well-meaning admirers have conjectured, may or may not be true. Fact is, however, that she gave an impressive performance of three of the master's most impressive works.

J. A. H.

## Polah Plays American Works

André Polah, violinist, was heard in the third of his series of four recitals in the Chickering Music Salon on the evening of March 24, playing a program of works by American composers, assisted at the piano by Miriam Harris.

Mr. Polah began with a Sonata by John Alden Carpenter which, though somewhat long, had moments of decided beauty. The second group was by Grasse, A. Walter Kramer, Spiering and Hadley. The third group included Two Preludes by Frederic Jacobi, and pieces by Hartmann, Rebecca Clarke and Cecil Burleigh. The concluding group was by Gustav Saenger, Simon, George Gershwin and Loeffler.

Mr. Polah's program was well constructed and his playing of it showed grasp of the various styles of the works included. The audience applauded with much enthusiasm. J. D.

## Clarita Sanchez Again

Clarita Sanchez, Mexican soprano, who gave a recital here earlier in the season, was heard again Wednesday evening, March 24, in Aeolian Hall. She revealed again a rich, powerful voice of wide range, always well under control, to the very evident delight of a large audience. Miss Sanchez sang first an Italian group by Gluck, Scarlatti, Donaudy and Paisiello. Songs by Tchaikovsky, Schumann and Cimarosa followed, and an aria from Giordano's "La Cenerentola"; English songs by Hageman, Vidal, Poldowski, Francis Moore, Cyril Scott and Lois Townsley Brown; old Mexican songs; Spanish songs by Sanchez de Furentes, A. Esparza Oteo and Chabrier. Miss Sanchez was better in somber numbers, full of sustained tones, in which much of her singing was exceedingly lovely. She was less successful with talkative, animated numbers. Her Spanish and Mexican songs were delightful. Lois Townsley Brown appeared as accompanist instead of Francis Moore who was indisposed, and proved a very able substitute. E. A.

## Old Fiddles Again

The second concert featuring the Rodman Wanamaker collection of rare old Italian violins, violas and cellos, bearing the names of such master-craftsmen as Stradivarius, Montagnana, Guadagnini, Goffriller, Ruger and Tecchler, and assembled in Europe last year, was given in the Wanamaker Auditorium on the evening of March 22, before an audience that crowded the hall and overflowed into the surrounding show rooms. It was an audience in which, as on the first occasion, many prominent musicians, notably violinists, were to be seen. On this occasion, Henry Hadley presided at the conductor's desk for the small string orchestra made up of members of the New York Philharmonic Society, who, with the exception of the double bass players, used instruments belonging to the collection, and the soloist was Efreim Zimbalist, to whom the privilege fell of playing on the famous Stradivarius "Swan Song," the great maker's last instrument, made in his

ninety-third year and completed shortly before his death.

Once more an evening of delightful music-making was the result, even though the program was not, on the whole, of the peculiar interest and charm of the first. It opened auspiciously with Corelli's fine Concerto Grosso in G Minor, as arranged for string orchestra, immediately following which, came the high light of the evening with the performance of Bach's Double Concerto in D Minor, played by Mr. Zimbalist and Scipione Giudi, with the string orchestra and organ. It was an artistically aristocratic and finely detailed performance, the two artists entering into the spirit of the work with enthusiasm and authoritative understanding. If the support seemed thin, as compared with that our ears are now accustomed to, at the same time, more nearly approximated that of performances of the work in the composer's own day.

Later Mr. Zimbalist contributed as his solos a Spanish Dance and the Introduction and Tarantella by Sarasate, in which his consummately polished art once more displayed the tonal resources of the Stradivarius "Swan" to the utmost advantage. His enthusiastic listeners insisted so vehemently upon hearing more from him that the program could not proceed until he had added several extra numbers—transcriptions of Saint-Saëns' "Swan," Rameau's "Tambourin" and, less happily, Chopin's G Flat Valse, which does not lend itself well to the violin.

Mr. Hadley conducted with authority and discretion, the orchestra's numbers being, in addition to the Corelli work, Volkmann's overlong Serenade for strings with cello solo, and Mendelssohn's Octet in E Flat for strings, a rarely-heard work of highly diluted inspiration. C. E.

## René Lund Pleases

Song recitals by members of the intelligentsia are not matters of everyday consideration, unfortunately, and therefore no little of either surprise or pleasure was attendant upon the singing of René Lund, Chicago baritone, who made his first New York appearance in Aeolian Hall, the afternoon of March 25. That he was a personage whose head was not filled with resonance chambers to the exclusion of everything else, and yet one whose vocal resources were sufficient, impressed itself before things had gone very far. Mr. Lund sang everything with unusual and highly sensitive artistry, and his performance was a model of good taste, of aristocratic, yet thoroughly vivid, utterance.

Beginning with four songs of John Alden Carpenter, his brother Chicagoan, Mr. Lund sang a program in French and English, his diction in both being superb. There were the "Femme Sensible" of Méhul, "Vision Fugitive" from "Hérodiade," "L'Adieu Suprême" of Pierné, "Sur

[Continued on page 23]

NEW YORK said of

# LILLIAN HUNSICKER



Soprano Makes a Fine Impression in Several Groups of Songs.

Lillian Hunsicker, soprano, gave a song recital at Aeolian Hall last evening, assisted by Frank La Forge, composer-pianist.

Miss Hunsicker's voice is sweet, true to pitch, even in all its compass, flexible, and carries well. It was really charming in songs suitable for its display, songs with runs and ornamentation that needed clear vocalization. Miss Hunsicker's strong point was vocalization. It was a pleasure to hear her runs in Mozart's "Alleluja." Few singers could have done them better. Her German group was delightful. Schumann's "Der Nussbaum" sounded delicately sweet, while three songs by Loewe confirmed the impression that Miss Hunsicker has an unusual and well cultivated gift for light and flexible vocal production.

A "Butterfly" song by La Forge won much applause for singer and composer. Miss Hunsicker was recalled and gave encores.

New York Times, March 9, 1926.

Address E. Bell, Sec'y, 14 West 68th St., New York



# New York Concerts and Recitals

[Continued from page 22]

la terrasse de Saint Germain" and "Le Semeur" of Fourdrain; "A Song for Lovers" and "The Rivals" of Taylor; "The Piper" by Stoughton, and others of Leoni, Harling, Meale, Stephenson, Wells and Borowski. The Pierné and Fourdrain numbers were best for several reasons, chief among which being that they lay best in his voice, in a middle register quite beautiful. "Le Semeur" had thrilling dramatic punch and "L'Adieu Suprême" a lovely quality of simple sadness. Many of his numbers were repeated. Walter Golde, as has been his habit for some time, played accompaniments of telling beauty.

W. S.

## Organists' Open Meeting

The Washington Heights Musical Club held another of its open meetings for organists before an invited audience, in the Town Hall, on the evening of March 25. It was a keen but friendly contest arranged for four women organists, each well known in her own right. Helen Ballard, who opened the program, gave a group of four pieces by Elgar, Couperin, Dickenson and Franck. Robert Lowry, pianist, and Ruth Barrett, organist, were heard in the Mendelssohn Concerto in G Minor; Anna Carbone played a group of five short pieces ranging from Bach to Wagner, which included two of her own works: "Twilight" and a Prelude, and Lillian Carpenter gave compositions of Franck and Bach, as well as Pietro Yon's imitation of a barrel organ, called "L'Organo Primitivo." As an interlude in the array of organists, Ernest Meyen, cellist, was heard in a group of popular pieces which delighted the audience.

D. H. A.

## Solito de Solis, Pianist

Solito de Solis, pianist, made his second New York appearance in Aeolian Hall, on the evening of March 25, in an auditorium darkened to achieve an atmosphere that would have been appropriate to a more sentimental pianist. Mr. de Solis again revealed a style that was brilliant and polished, too brilliant and polished, perhaps, for the Beethoven Thirty-two Variations, which opened his program, and the César Franck Prelude Chorale and Fugue. But when he reached the display Chopin numbers, the "Perpetuum Mobile" Etude in C Sharp Minor, and the seldom-played Polonaise Brillante, Mr. de Solis was in his element, and a rarified one at that.

There is about his playing an amazing fluency and dexterity. His manual pyrotechnics are almost mechanical in their perfection and yet there is to them a spirit and a flair that is not only human but artistic. It is in the more pretentious pieces that Mr. de Solis is at his best. He is not a poetic pianist, although he looks it. He is a virtuoso with nimble fingers that seem to encounter no difficulties in preposterously difficult scores.

W. E.

## Helen White's Recital

A début recital was given by Helen White, soprano, assisted by Q. E. Maganini, flutist, and Katherine Eyman, pianist, in Steinway Hall on Thursday evening, March 25. The young singer showed decided gifts, in the possession

of a clear and sympathetic voice and interpretative intelligence. Her vocal method impressed one as open to improvement, particularly in the focussing and control of tone. She essayed several florid numbers by Mozart, Campa and others, without always singing accurately "on the voice" or wholly in tune. Intensive work in production would benefit a voice that is essentially good and sufficiently sizeable. In lieder by Medtner, English songs by Horsman, Treharne and Bax, Miss White often stirred her hearers. Mr. Maganini, who played flute obligatos to numbers by Rameau and others, was represented by three atmospheric and pleasing songs. Miss Eyman was a resourceful accompanist.

B. A. F.

## Sorey Trio in Début

The Sorey Trio, Vincent Sorey, violin; Mario Cajati, 'cello, and Alfred Menconi, piano, gave its first public concert in the Town Hall on the evening of March 22, assisted by Dolores Cassinelli, soprano. Both the ensemble and the singer had the engaging quality of youth, and their program was marked by earnestness and animation.

The three instrumentalists played Giuseppe Martucci's C Major Trio, Opus 59; a Rêverie, "En Fermant les Yeux," by Pick-Mangiagalli, a "Seguidilla" by Fernandez Arbos, and Tobani's "Hungarian Fantasy." Priority of merit these compositions was easily held by the Martucci work, which is well written in a conservative style, with a generous content of pleasing melody. The individual members of the Trio showed technical competence and good tone, but the dynamic balance can be improved, as the piano was too predominant at times and the violin wanting in assertion.

Miss Cassinelli, who had Giuseppe Bamboschek as accompanist, presented familiar songs with a mild infusion of novelty. In her first group, Wolf-Ferrari's "Rispetti" was in company with Mascagni's "Serenata." Padilla's "Princesita" and Tosti's "L'Ultima Canzone." The "Nebbie" of Respighi stood out in the second group above Toselli's "Serenade," Cadman's "At Dawning" and Valverde's "Clavelitos."

The singer has a voice attractively clear and fresh, ample in volume, and lyric in type. Her breath control is not quite secure, resulting in occasional unsteadiness of tone, and her infrequent use of the glottis attack sometimes produces dark appoggiatura notes where they do not belong.

B. L. D.

## Miss Tas Ends Series

The last of a cycle of three "Evenings of Music" by Helen Teschner Tas, violinist, with the assistance of Arthur Loesser, was given in Steinway Hall on March 26. The program, heard by an appreciative gathering, was made up of Nardini's E Minor Concerto, Beethoven's Sonata in G, Op. 96, and Fauré's in A Major. Mme. Tas again proved her unusual aptitude for sonata playing, her temperament being of the quality that spurs display and lends itself readily to ensemble work, with a net result that is eminently satisfactory. Her tone was luscious but never cloyingly so, her technic seemed strikingly complete. Mr. Loesser gave her commensurate collaboration.

D. H. A.

## Yacob Zayde, Violinist

Yacob Zayde, a talented young violinist, gave a recital in Aeolian Hall on the evening of Feb. 26, which showed him to be a player of high caliber. Beginning with the Lalo Symphonie Espagnole, he played the Reger Prelude and Fugue, No. 2, in G minor and the Kreisler Recitativo and Scherzo, as well as a group of shorter pieces by Sokoloff, Glazounoff and Sarasate. Mr. Zayde displayed excellent technical equipment, fine poise and an almost brilliant finish. His tone was smooth, but occasionally thin. For the most part his playing was much above the average, and he impressed his audience with the professional quality of his work. Harry Kaufman was a dependable accompanist.

S. F. A.

## Mr. Howard Lectures

A lecture-recital on "The Folk-song in the Concert Hall" was given in Chick-

ering Hall on the evening of March 26, by John Tasker Howard, composer and pianist. The program was divided into two groups, one of compositions employing actual Folk-songs, and one of original compositions in the Folk-song style. For the purpose of illustrating the first contingent Mr. Howard chose the Norwegian Folk-songs, Op. 66, of Grieg, an Old English Christmas Carol and a Suite utilizing favorite British Folk-songs like "When Love Is Kind," harmonized and arranged by himself. A Brahms Intermezzo, and Mozart's C Major Sonata with second piano accompaniments by Grieg followed. Mr. Howard gave a distinctly pleasurable evening, playing and speaking with equal facility and with equal success.

A. T. L.

## Edward Johnson in Recital

The art which has established Edward Johnson as a favorite tenor of the Metropolitan carried him to success in recital in Carnegie Hall, the afternoon of March 27, without those aids of make-up, stage action, and romantic address which he has utilized so tellingly in his most fortunate operatic rôles. His personality had little opportunity to assert itself except through the medium of his voice projection, which he contrived to make highly individual, if not always of tonal beauty. If his interpretation varied in the degree of conviction they yielded to his listeners, they invariably possessed the stamp of sincerity and of an art in which a keen sense of intellectual, emotional and musical values has been finely fused.

The program was a cosmopolitan and heterogeneous one, abjuring opera so far as the printed list was concerned, but returning to the lyric stage for some of the extras. These latter included the "Carmen" "La Fleur" and the Racconto from "Bohème," which, it must be chronicled, were among the best sung, tonally, as well as the most jubilantly applauded numbers of the afternoon. Rubenstein's "Now Shines the Dew," if representative of a type of lyricism that now is rather out of date, must be singled forth as a number in which restrained and well managed vocalism enabled the tenor to present a quiet appeal

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## Week of Opera at the Metropolitan

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attracted a large audience, including many standees. The program was notable in its large number of participating artists appearing with the chorus and orchestra under Mr. Bamboschek, and in the variety of the music offered. Miss Talley sang the Waltz from "Romeo et Juliette" and "Una Voce Poco Fa" from "Barber of Seville," revealing her now familiar skill in vocalization to the rapt attention of the house. She had a welcoming ovation when she appeared and many recalls. The rest of the program included the "Granada." Scene from "La Vida Breve," beautifully performed by chorus and orchestra, the "Spring Song" and closing scene of Act I from "Die Walküre" by Maria Müller and Lauritz Melchior, the latter singing this music for the first time here with much success. Karin Branzell gave dramatic voice to Azucena's "Narrative" from "Il Trovatore." The finale from Act III of "La Gioconda" was given by Frances Peralta, Merle Alcock, Giacomo Lauri-Volpi, Mario Basiola and Léon Rothier with the chorus. Two substitutions in the latter part of the program, owing to indispositions, were those of Marcella Röseler for Nanny Larsen-Todsen in the "Love-Death" from "Tristan," and of Mr. Rothier for Michael Bohnen, singing Schumann's "Two Grenadiers" in place of two programmed arias from "Faust." The last number was the final scene from "Die Meistersinger," in which Mmes. Röseler and Wakefield and Messrs. Altelass, Bada, Bloch, Meader, Paltrinieri, Gabor, Ananian, Gustafson, Vajda and Wolfe participated.

R. M. K.

PORTLAND, ORE.—Recent student recitals have been given by Franck Eichenlaub, Beatrice Eichenlaub, Carrie Beaumont, Charles Swenson, Helene Swenson, Lucien Becker, Lucia Cafall Hart, Frances Yount, Albert Creitz, Ruth Bradley Keiser and the Ellison-White Conservatory.

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## Mme. Berta Gardini Reiner

announces the reopening of the summer term of the

## Etelka Gerster Voice School

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preceded by a

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An unusual opportunity is offered to a limited number of vocal students to study under one of the world's authentic exponents of Bel Canto and a recognized opera teacher of the first magnitude. Madame Reiner, the wife of Fritz Reiner, Cincinnati's famous Symphony Orchestra conductor, herself a fascinating and charming personality, is surrounding herself with a selected group of aspiring and talented young women, as is the custom of great teachers.

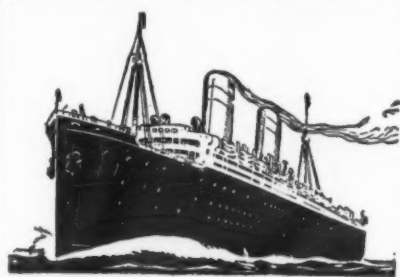
After six weeks of travel, the group will settle in Madame Reiner's own villa near Bologna, where for years Madame Reiner, succeeding her mother, has conducted the famous Etelka Gerster Voice School, which Madame Reiner is continuing at the Cincinnati Conservatory of Music. Here, under the most auspicious surroundings, where Gerster herself studied her roles and where many prominent opera singers of Europe have been educated under Madame Reiner's direction, with an atmosphere of old-world musical tradition and culture, the select group of young women will pursue an intensive study for three months.

The great success of Madame Reiner's teaching is evident in the immediate engagement of her students by operatic managers. Forty-eight hours after a recital presenting six singers, five had received signed contracts. The Nuremberg Doll, as presented by members of her present class, is to be repeated in July as part of the regular Cincinnati Summer Opera Season.

The party will sail from New York May 1st and return September 15th. Mr. Burnet C. Tuthill, General Manager of the Cincinnati Conservatory of Music, and Mrs. Tuthill will accompany the party on the tour, returning to the United States about July 15th with those members who take the trip and do not remain for study. The others will return with Madame Reiner herself.

Applications must be made on or before April 10th in order to secure proper accommodations.

For complete details, wire or write: Madame Berta Gardini Reiner or Mr. Burnet C. Tuthill, General Manager, Highland Ave., Burnet Ave. and Oak St., Cincinnati, Ohio.



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NEW YORK, APRIL 3, 1926

## ART AND ITS ADJUNCTS

LABORIOUS as the process would be, an investigation of the various ways in which auditors enjoy music and a tabulation of the results would give us data from which to draw a conclusion as to what "appreciation" of music really is. It would furthermore enable us to ascertain approximately the percentage of people who enjoy music for its own sake alone, as compared with those whose enjoyment is considerably dependent upon extraneous factors, such as the pictorial or literary "program" of music and the personalities of the performers.

In such an investigation, opera would have to be ruled out from the beginning, as it is not pure music but a synthesis of arts in which the dramatic and scenic elements exert a powerful influence upon the æsthetic sensibilities. Even a blind person, listening to an opera, is to a certain extent under the sway of the dramatic story, and subject to the emotional excitement arising from the stresses of action. Operatic music removed from the theater and played at an orchestral concert is still dramatic in intention, and it is impossible to dissociate the idea of drama from it.

In the case of "program" music, it is always a question to what extent the dramatic or pictorial idea distracts one's attention from the music itself and influences one's general impression. The inquiry, strictly conducted as to "pure" music, would eventually be narrowed down to choral works and instrumental compositions without specific titles. There it would seem that the personalities of the

performers play an important part in enjoyment. On no other basis can one explain the vogue of certain orchestral conductors, and the measure of popular esteem that one instrumental soloist gains over another of equal ability.

What one would like to ascertain is how many people appreciate music solely as an art form and find æsthetic satisfaction in following the structure of the music, the design of its melodic lines and the color of its harmonies. The most important element in any art—music, painting, sculpture or architecture—is form. We know that there are relatively few persons, outside of professional painters, who appreciate the formal values of a painting aside from its "story" or its faithfulness in reproducing the objects painted. In this respect, it is probable that musical compositions and paintings have about the same status in relation to the public.

## VALUE OF FOLK-MUSIC

IF Sir Thomas Beecham has been reported correctly in an interview, he has re-opened an old controversy over the value of folk-music. What he is credited with having said is this:

"What is folk-music? Simply music written by people whose names are forgotten. Some of the folk tunes are good; most of them are very bad. They have no appeal for concert purposes. They are not to be compared in effect with classical music; that has an appeal they have not and never will have. They are not to be compared, either, with the wonderful work of the Elizabethan composers. The study of these little tunes stops composers from writing their own melodies. They have done more harm in the last thirty years than anything else to music, not even excepting Bolshevism."

Sir Thomas is quite right in his definition of folk-music. Whether a given anonymous tune was written a thousand years ago or is less than a century old, it was composed by an individual whose identity is now lost. But he is wrong in his assertion that folk-music has no appeal for concert purposes. One has only to watch the attitude of audiences at recitals to realize that a group of folk-songs is more frequently than not the most popular part of a song program. In this country, the current season has demonstrated that entire programs of Negro folk-songs have very decided appeal.

As to the comparison between classical music and folk-music, Sir Thomas surely does not need to be reminded that great composers, whom we now designate as classical, made frequent use of folk-music themes in their writing. We do not consider that the value of these compositions is impaired by the fact that they contain thematic material borrowed from songs and dances of immemorial popularity.

To the contention that present-day composers who study "these little tunes" are thereby estopped from writing melodies of their own, one may retort that that depends entirely upon the talent of the composer. If he has originality and a good power of invention, he cannot possibly be harmed; if his talent is small, his study may actually aid him, for he may discover some of the elements of form and rhythm that endow good popular tunes with longevity.

## OPERATIC PRODUCTION

FROM a volume published by the Universal Edition of Vienna in observance of its twenty-fifth anniversary, we learn that between the years 1900 and 1925 there were given in about fifty Teutonic theaters first German performances of 756 "grand" operas. Six hundred of these were by German composers, and some four hundred of the performances were, in our latter-day phrase, "world premières."

Comparative figures from other countries are not available, but it is doubtful if there is discoverable elsewhere so striking an example of the results of home industry. German composers cannot complain that they are not given a hearing. Few are the operatic composers in the United States or in England who have succeeded in getting their works produced during the last quarter of a century. They will continue to struggle against unequal odds until such time as all our principal cities contain opera houses built and endowed by Federal, State or municipal appropriations.

## Personalities



Schoolgirls Honor Pianist

To be completely surrounded by a young army of feminine admirers was the recent experience of Elly Ney, pianist, when she made a recent visit to Bloomsburg, Pa., and gave a concert at the State Normal School. Mme. Ney is shown in the photograph seated on the campus of the institution with several hundred girl students. The artist had previously completed a tour of the Pacific Coast, when she played with the Portland Symphony Orchestra, the Los Angeles Philharmonic and in many recitals. She subsequently returned to New York for an appearance in Carnegie Hall.

**Szigeti**—A novel feature of Joseph Szigeti's American tour this season is the fact that he reappeared with the Philadelphia Orchestra in his last engagement of the year. This was in the Philadelphia Monday series on March 29. By special request the violinist repeated the Beethoven Concerto, which he will play again next season in honor of the composer's centenary.

**Spalding**—Violinists have made a strong bid for equality with their brothers of the piano in playing their own compositions this season. Albert Spalding has announced that he will include his "Etchings," which have not been heard in New York in several years, in his only Manhattan recital of the season. This will be made in the tenth concert of the Wolfsohn series on Easter Sunday afternoon, April 4.

**Bloch**—A historic harpsichord evoked much interest in a recent program of sonatas given by Mr. and Mrs. Alexander Bloch in the People's Symphony Concerts series at the Washington Irving High School. This instrument was formerly owned by Busoni and was loaned through the courtesy of Chickering & Sons. The enthusiasm of the auditors reached such a pitch that the lights had to be lowered. The artists were to repeat the program in Steinway Hall on March 31.

**Speare**—Success in music as well as literature has been won by Dorothy Speare, a mid-western girl, who went abroad to cultivate her voice. After completing her studies she asked for an engagement at the Budapest Opera House, but did not receive a direct answer. While waiting Miss Speare wrote a novel, "The Girl Who Cast Out Fear," which had so cordial a reception that the young artist decided to devote herself to writing. She has subsequently been notified that she had been accepted as a member of the Budapest Opera.

**Craft**—After singing during several seasons at the Munich Opera, Marcella Craft will sail for her native America to spend the summer on April 28. The soprano on arrival here will proceed to the University of Maryland to sing in the spring festival, and then will go to Riverside, Cal., to visit her mother. Recitals have been arranged for her on the Coast for the end of May. The entire summer will be spent with her mother and her Riverside friends, Mr. and Mrs. Frank Miller, owners of the Mission Inn. Twelve persons who originally sent the young artist to Boston, contributing a few hundred dollars each, will arrange a special festival in Miss Craft's honor.

**Flonzaley**—The members of the Flonzaley Quartet will sail for Europe at the end of the month, after completing their twenty-second season, including a visit to Havana and an appearance at the White House. On arriving in England, the Quartet will play in London and the provinces, proceeding thence to Spain, where they have been invited to play before the King and Queen. The members will spend the early summer in recreation, and will meet in August, as has been the custom for many years, at the home of Alfred Pochon, the second violinist, which overlooks Lake Geneva. Here they will give their entire time to the preparation of their programs for next season.

**Heyman**—Unusual and exotic music will figure in a series of Thursday musicales to be given at the Art Centre, 65 East Fifty-sixth Street, New York, on April 8, 15 and 22. The first recital is of Arab songs in costume with native accompanists and instruments. The second is a program of piano music by Prokofieff, Scriabin, Schönberg and Goossens. The third concert will include traditional African stories and songs. The artists are Laura Williams, for two years student of Raoul in Tunis; Katherine Ruth Heyman, author of "Relations of Archaic and Modern Music," and Lucine Finch, singer of unpublished songs of the old South. The series is for the benefit of the Gramercy Music School.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Blue and Bluer



BLUE Monday used to be a proverbial expression. This, we believe, was owing to the laundering activities. But now some good folk seem determined to secure the same state of things for Sunday. In Washington a movement seems to be on foot to prohibit "non-essential business" on Sabbaths. We have often felt that some recitals come under this category, but we should deplore a complete cessation of harmony on this holiday.

What, for instance, would our Congressmen do for relaxation if deprived of the sound of their own voices?

Conceive, for instance, the hushed and saddened nation in the event that "Humoresque," "Träumerei," et al., were forbidden to float from loud speakers after church.

Besides, what national sport could take the place of those great excursions of popular song composers who lay their woes before investigating committees?

\*\*\*

No, silence disk, antenna and throat on this most beatific day of the seven, and the Speakers' gavel would echo to a deserted chamber.

Washingtonians would die of boredom under the elms on Pennsylvania Avenue. Whether this would be a less painful end than three hours of Wagner is, of course, an open question. . . .

\*\*\*

## Not Satisfied

A FRENCHMAN now in this country tells of the discovery in Paris of the most "nervy" of all tourists, who entered a well known café, accompanied by two little girls, ordered a bottle of mineral water and three plates, and began to eat sandwiches, which he had brought with him in his pockets.

The manager, overcome by this outrage, said: "I should like to inform you that this is not a —"

"Who are you?" interrupted the tourist.

"I am the manager."

"Oh, you are the manager, are you? That's good. I was just going to send for you. Why isn't the band playing?"

\*\*\*

## Reasonable

AFTER morning service the family dined, during which churches and their procedure came in for criticism.

Father criticized the sermon. Mother disliked the blunders of the organist. The eldest daughter thought the choir's singing was atrocious.

But the subject had to be dropped when the small boy of the family volun-

teered the remark: "Dad, I think it was a mighty good show for a penny."

\*\*\*

## Malicious Tampering

SAYS *Variety*:

"The old time fiddlers must have their troubles, judging from this ad. which appeared in a St. Paul, Minn., daily: 'I will pay \$50 reward to the first person who can furnish authentic information and name of person or persons known to have tampered with or soaped the violin bow of contestant at old fiddlers' contest at the theater Friday night.'"

What we wonder is, did he play "I'm Always Blowing Bubbles?"

\*\*\*

## The Soft Pedal

A MEMBER of the music committee stopped the tenor in the church vestibule as he came out.

"I think," he said, "that you sang a passage in the anthem too loudly this morning."

"But it's marked 'ff,'" objected the singer.

"So I see. And doesn't 'f' mean 'faintly?'"

A. J. L.

\*\*\*

## A Good Excuse

LITTLE Bobbie would not sing in school. His teacher insisted that he do so or give a reasonable excuse.

Bobbie (half-sobbing): "I don't want to sing 'cause mother says I sing just like dad, and you ought to hear him!"

\*\*\*

## Adaptable

PROF. Fugue: "When will it be convenient for your daughter to take her music lesson?"

Dad: "Any time when I'm not at home."

\*\*\*

## Rather

"ARE you fond of music?"

"Not very, but I prefer it to popular songs."

# Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## Solos in Church

Question Box Editor:

When was solo singing introduced into the church service? AMY T. Birmingham, Ala., March 24, 1926.

By Ludovico Viadana, about 1600. He was in charge of the music in the cathedral at Fano and later at Milan. He dispensed with the polophonic style of writing as he believed that the words were more easily understood in monophonic music.

???

## Polytonality and Atonality

Question Box Editor:

It would be very interesting if you would, in your column, give a definition of polytonality and atonality.

D. F. CONRAD.

Kansas City, Mo., March 18, 1926.

Polytonality, as the term has been applied to modern compositions, implies

the simultaneous use of more than one tonality. As an instance, one orchestral instrument plays a part in one key, while another, heard simultaneously, has a part in another key. As the name indicates, it thus resembles the traditional polyphony, in which voices were pitted, contrapuntally, against one another. Polyphony was a variety of part-writing within a given key. Polytonality is part-writing employing simultaneously more than one key. Some of Prokofiev's piano music (his "Sarcasme," for example,) is typical of polytonality. Atonality means the absence of a definite tonality. The best examples are probably those of Schönberg. In these, the transitions from measure to measure or even within the measure are such as to make it impossible or impracticable to use a key signature, and it is difficult to say that the composition is, in fact, in any given key, irrespective of how it may begin or end. Atonality does not, of itself, imply contrapuntal part-writ-

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ing, as polytonality does. A single line melody could be written atonally—that is, in such a manner as to seem to have no fixed or predominating tonality or key. Polytonality is music of at least two parts which places definite tonalities in juxtaposition, contrast or actual conflict, through their simultaneous or alternative use. Some compositions of the ultra-modernists are both polytonal and atonal, through their employment at times of part-writing in different keys, and the utilization at other times of progressions that defy the employment of key signatures.

???

## Tenor Voice and Brains

Question Box Editor:

I have recently heard the theory advanced that the reason the tenor voice and brains do not usually dwell in the same head, is that when the head cavities are large enough to provide resonating space for a good voice, they crowd out the gray matter, and vice versa. Is this theory tenable?

J. B. PATTERSON.

Philadelphia, March 27, 1926.

Your theory is an interesting one and would admit of discussion, but you had better submit the question to an anatomist. We should hesitate to express an

opinion or even admit to holding the hypothesis upon which your theory rests!

???

## The Calliope

Question Box Editor:

To settle a discussion, will you tell me the proper way to pronounce the name of the steam piano? H. JONES.

Springfield, Mass., March 24, 1926.

According to the pronunciation in English of the name of the muse of epic poetry for whom the instrument was named, it should be "cal-ly-o-pih," with the accent on the second syllable. Usage, however, countenances the pronunciation in this case, of "calliope" rhyming with "soap."

???

## Irish Music

Question Box Editor:

Will you kindly name a few books on Irish music. SHAMUS O'BRIEN.

Milwaukee, Wis., March 25, 1926.

Bunting, "General Collection of Ancient Irish Music"; Conran, "National Music of Ireland," Moffat, "Minstrelsy of Ireland," Horncastle, "The Music of Ireland."

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## Iowa Clubs and Teachers Hold Des Moines Meeting

[Continued from page 1]

Carr, Paul Stoye, Dr. P. G. Clapp, Franz Kusch, Grace DeGraff, Dudley Warner Fitch and Clifford Bloom. Included in the list is Anton Dvorak, for the reason that he resided for some time in the village of Spillville, Ia.

Dr. P. G. Clapp, director of music at the University of Iowa and a former president of the Iowa Music Teachers presented a paper on "Methods of Improving the Teaching of Music." He said all music could be made as interesting as jazz if better methods of teaching were adopted.

A resolution was adopted instructing a committee to make arrangements for State choral contests to be held at Ames during the next State meeting.

Work of the rating committee was described by Mrs. J. J. Dorgan, chairman of the national committee on rating. In the evening the two societies gave a dinner at Younkers'.

Three hundred dollars has been raised toward the \$500 fund planned by the Iowa Federation of Music Clubs for use in the music contests and extension courses projected by the organization for the coming year. Mrs. George Judisch, president of the Federation, announced that \$250 had been pledged by Carl Weeks of Des Moines, and \$50 by Mrs. Edgar Stillman Kelley of Oxford, Ohio.

The next State meeting under the auspices of the Federation will be held at Cedar Rapids sometime between Oct. 7 and 17. E. H. Wilcox of Iowa City is in charge of plans for the national contest.

At the morning session of the Iowa Music Teachers, officers were elected for the coming year as follows: A. Hayden of Creston, president; Tolbert MacRae of Ames, vice-president, and Ruth Stevenson of Webster City, secretary and treasurer. Dr. Philip G. Clapp of Iowa City and Elias Blum of Grinnell were named directors.

A recital was given in the afternoon by pupils of Iowa music teachers. Those on the program were Grace Stanley of Newton, Madelyn Phillips, Webster City; Lennadore Berg, Ames; Marian Cham-

berlain, Muscatine; Lillian Bradley, Evelyn Teander, The Drake Trio, composed of Arthur Cohen, violin; Katherine Fletcher, 'cello; and Helen Birmingham, piano, all of Des Moines, and Alice McIntyre of Indianola.

On Wednesday evening, George F. Ogden presented Maria Jeritza, soprano of the Metropolitan Opera Company, to a capacity house at the Coliseum. The singer won her audience immediately. Emil Polak played superlative accompaniments. Maximilian Rose, violinist, was the assisting artist.

The Civic Music Association of Des Moines announces the following as winners of the \$100 scholarships: Marjorie Gustafson and Doris Hoff, in piano; Arthur Cohen, violin; Douglas Grant, singing, and Franklyn Kagy, 'cello.

For the Iowa Club Federation, Daisy Ann Johnson, Ames, was elected to fill the office of corresponding secretary, in place of Mrs. F. H. McClain, resigned, and Mrs. Harry Paul, Des Moines, to take the place of Mrs. Jacob Van Der Zee, director of finance, resigned.

HOLMES COWPER.

## Wetzler's "Assisi" Introduced to Chicago

CHICAGO, March 27.—Elisabeth Rethberg made her first Chicago appearances on March 19 and 20, as soloist with the Chicago Symphony in its twenty-third subscription concert. The program:

Overture, Scherzo and Finale, Op. 52, Schumann  
Solo Cantata, "Jauchzet Gott in Allen Landen" ..... Bach  
Legend, "Assisi," Op. 13 ..... Wetzler  
(First performance in Chicago)  
Songs with Orchestra ..... Wolf  
"Schlafendes Jesuskind," "Auf Ein Altes Bild," "Karwoche," "Wo Find ich Trost?" "Neue Liebe," "In der Frühe" and "Er Ist's"  
"The Harvest Festival," from "Moloch," Schillings

Eric De Lamarter conducted in the absence of Frederick Stock, who was still ill.

Mme. Rethberg created a favorable impression with both audiences and received bouquets, which are seldom seen in Orchestral Hall at subscription performances. She sang with a strong musicianship and with a voice of a luscious beauty. Although the Wolf songs were uniform in seriousness up to the final "Er Ist's," the only familiar song in the group, Mme. Rethberg's handling of text and of musical line was varied.

Wetzler's "Assisi" won last spring's \$1000 prize in the 1925 Evanston Festival. The composer is a son of American parents, born and residing in Germany. His score shows a strong Euro-

pean influence, being built on the lines of a tone-poem, and couched in terms reminiscent in mood, though not in form, of Strauss. The legend deals with the life of St. Francis, and the inclusion of the sermon to the birds leads to a somewhat prolonged ornithological scene. "Assisi" carries more conviction than most of the novelties heard this winter.

Mr. De Lamarter's conducting was applauded in friendly fashion.

The Chicago Symphony's popular concert of March 25 was conducted by Frederick Stock, who returned to his desk in high spirits and in full command of his extraordinarily erudite gifts, after an illness which had caused him to miss his first scheduled appearances with the orchestra in his twenty-one years as its head. A notably energetic performance of Tchaikovsky's fourth symphony formed the nucleus of a diverse and entertaining list. An engaging and skillfully written Entr'acte for flute and clarinet, by Alfred Quensel, a member of the orchestra's wood-wind section, was played by the composer and Robert Lindemann. George Garner, a talented young Negro tenor, possessed of a beautiful voice, was honorary soloist, having won his appearance in the contest held by the American Society of Musicians, acting in collaboration with the Orchestra Association. Mr. Garner sang Cole-ridge-Taylor's "Onaway! Awake Beloved." As an encore he gave an interesting performance of the Lament from "Pagliacci."

EUGENE STINSON.

## Mrs. Carter Resigns Headship of Hollywood Bowl Concerts

[Continued from page 1]

it is stated. C. Avery McCarthy is expected to head the music committee.

Mrs. Carter had completed arrangements for the coming summer season, in which five noted guest conductors, as yet not announced, will appear. The program she has projected will be one assuring artistic and popular success, it is expected. Her year of absence will give an opportunity to recuperate from the uninterrupted labor involved in the establishment and successful management of the last four summer symphonic seasons.

During this time the Hollywood Bowl series has been placed on a self-supporting basis, with the concerts given at nominal prices, with seats sold as low as twenty-five cents. The mortgage on the Bowl was paid off several seasons ago. Last summer's concerts left a surplus of \$24,091.84. Of this, \$10,000 was appropriated for new seats and improvements in the Bowl, which are rapidly being completed for the coming season.

The total improvements were expected to cost some \$300,000, of which one-third was appropriated by the supervisors of Los Angeles County on Jan. 26 last, at a meeting held with Mrs. Carter. The remaining sums, it was announced, will be forthcoming from private sources.

The work of Mrs. Carter in founding and developing the summer symphonic concerts in this city to an international scope, with the engagement of noted guest conductors, has been so remarkable that her departure from this office is viewed with much regret.

BRUNO DAVID USSHER.

## Pianists are Married

CHICAGO, March 27.—Announcement has just been made here of the marriage of Moissaye Boguslawski, pianist, to Lillian E. Stumbagh, his pupil and colleague on the faculty of the Chicago Musical College. They were married in December in New York, where Mr. Boguslawski appeared as soloist with the State Symphony.

# CATHERINE WADE-SMITH VIOLINIST

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### New York Sun—

Her performance confirmed laudatory opinions. Disclosed large tone, especially rich on lower strings. Praiseworthy technical equipment. Dashing, authoritative style. Intonation admirable; excellent expressive ability. General reading had suavity, sentiment and grace of genuine musical intelligence. Gave undoubted pleasure and received enthusiastic applause.

### New York Evening World—

There is a touch of genius in her playing. Has an enthusiasm and a way of putting life into her tone. An emotional player, yet she has poise and sufficient dignity. Strong rhythms played with authority. Put into her music something of herself. Made the Mendelssohn sound interesting.

### New York Times—

Free and forceful technique; seeking broad melodic outline and emotional climax with good effect.



### New York Herald Tribune—

Pacific Coast Girl May Develop Into  
Musician of Outstanding Ability

Tone of ample volume. Mellow lower notes, technical skill. In Havanais her tone was remarkably full, smooth and mellow. Playing most musicianly. Development should be interesting to watch.

### New York Telegram—

Tone was full and smooth; bow resourceful; general performance fluent and dignified.

### New York World—

Tone fine and true; playing clear and serene. Her progress will make interesting watching.

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## Modernists Scandalized the Staid with Musical Heresy in Stuart Days

MODERNISM in music is, perhaps, only a relative term. Certainly there were hardy souls who shocked the conservatives in England as early as the beginning of the Eighteenth Century. Some essays in music, jotted down by Roger North (1650-1734), Attorney-General to James II, have recently been arranged and published by the Oxford University Press. Among other things, this old jurist, who was an amateur musician, complains about the taste for "curiosities" and "celebrious voices."

"It must be granted," he says, "that musick which excites the best, most Important and sane thinking and acting, is in best Judgment the best musick. . . . but It is very possible that the thoughts of some folks may run upon. . . . ye madfolks in bedlam or mortall Battels at Bear Gardens, all which Bizarrie ye masters of musick will undertake to represent, and many persons. . . . think such musick ye best."

### An Early Concert Hall

The "curiosities" were exhibited at what was surely the earliest record of a professional concert hall in England. North describes this as the result of the enterprise of one Banister, who "opened an obscure room in a publick hous in white fryars; filled it with tables &

### Kreisler Attracts Many in Terre Haute

TERRE HAUTE, IND., March 27.—The recent recital by Fritz Kreisler under the auspices of George Jacob, drew a packed house which responded to the artist's playing with the usual enthusiastic demonstrations of appreciation and delight. The principal numbers on the program were the "Kreutzer" Sonata and the Vieuxtemps Concerto in D Minor. Carl Lamson's accompaniments were exceptionally fine.

L. EVA ALDEN.

### Rochester Artists Give Spirituals

ROCHESTER, N. Y., March 27.—Two students of the Eastman School of Music, Dorothy Richardson, soprano, and Elsie Walter, pianist, gave an interesting program of Negro folk-songs and spirituals in the Women's City Club on March 14, in the children's recital series under the auspices of the Club and the Tuesday Musicales. Miss Richardson and

seats and made a side box with curtains for the musick. 1 shilling a piece, call for what you pleas, pay ye reckoning, & welcome, gentlemen. Here came most of the stock performers in towne and divers musical curiosities."

As for opera, that already had developed its "celebrious voices." North complains that the "star" system was then in force. He says that there is "too much stress upon some one voice, wch is purchased at a dear rate. Were it not as well If somewhat of that was abated & added to the rest to bring ye orchestre to a neerer equality? Many persons come to hear that single voice who care not for all the rest, especially If it be a fair Lady; And observing ye discours of the Quallity critiques, I found it runs most upon ye point, who sings best? and not whither the musick be good."

Miss Walter repeated part of their program at the Tuesday Musicales recital in Kilbourn Hall on March 16, when other participants were Celia Wolberg and Sara Segelin, pianists, and Lucille Curtis, soprano. Miss Curtis was accompanied by Evelyn Smith.

MARY ERTZ WILL.

### Diversified Programs Are Given in Long Beach

LONG BEACH, CAL., March 27.—A program of compositions by Chopin and Mendelssohn was given for the Delphian Society March 18. Otto T. Hirschler, organist of First Methodist Episcopal Church, assisted by Ada Potter Wiseman, gave a recital March 19. Teachers presenting pupils during the month were Clarence E. Krinbill, Ivy Lake, Ruth Lawry, Alice S. Durham, Otto K. Backhaus, Evelyn Potter.

ALICE MAYNARD GRIGGS.

### Chorus Makes Bow in Long Beach

LONG BEACH, CAL., March 27.—The Elks Chanters, a new organization directed by Joseph Ballantyne, made its first appearance at the Elks' Lodge, March 15, and proved a well-balanced chorus of male voices. Madeline Gumprecht was the accompanist. On March 17 Mr. Ballantyne directed the choir of St. Anthony's Church in a St. Patrick's Day program at the Chamber of Commerce.

ALICE MAYNARD GRIGGS.

### Mrs. Coolidge Gives Free Series to Chicago

CHICAGO, March 27.—The latest gift of Mrs. Frederick S. Coolidge to Chicago is a series of six chamber music concerts to be given by the Gordon String Quartet in the James Simpson Theater of the Field Museum of Natural History. The Quartet, composed of members of the Chicago Symphony, gave its initial concert March 21, the program including quartets by Gliere and Haydn, a Moderato by Tadeusz Iarecki, and a Scherzo by Tchaikovsky. The series is free to the public.

### CHILDREN HEAR SYMPHONY

#### St. Louis Forces Presented in Wichita by Board of Education

WICHITA, KAN., March 27.—The St. Louis Symphony, under the baton of Rudolph Ganz, appeared in the auditorium of the High School recently in a concert arranged by the Board of Education complimentary to the students of Wichita schools.

The auditorium, seating over 2000, was filled to capacity. The program was followed with marked attention, and the applause that greeted each number must have been gratifying to the artists and those who sponsored the concert.

An enjoyable program was presented before the Wichita Musical Club at the Central Intermediate High School. The program consisted of two numbers sung by the Club chorus, two groups of piano numbers played by Zane Cetti, and Tchaikovsky's Concerto in B Flat Minor, in which Verna Moyer played the orchestral accompaniment on a second piano. The solo numbers included compositions of Brahms, Scriabin, Strauss, Liszt and Mozart.

T. L. KREBS.

### Edward Johnson Sings for Cincinnati Club

CINCINNATI, March 27.—The Matinée Musical Club recently gave its last concert of the season in the Hotel Gibson. The artist was Edward Johnson, who gave a program of tenor music. He presented a varied list, the only operatic number being an aria from "Pagliacci." Elmer Zoller was the accompanist.



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"Arresting beauty of voice and a striking simplicity of style."—*Chicago Journal*, Eugene Stinson, March 22, 1926.

"Full resonant tone. Interpretative vigor. Voice is dramatic soprano in timbre and firm in texture. Good straight singing."—*Chicago Evening Post*, Karleton Hackett, March 22, 1926.

"Displays tone color and good quality. Clear enunciation. Ingratating stage presence and sincerity."—*Chicago Daily News*, Maurice Rosenfeld, March 22, 1926.

"Temperamental and intelligent interpretation . . . Talent and excellence of vocal material."—*Chicago Evening American*, Herman Devries.

"Great natural charm. Ability to set fourth melody and mood."—*Chicago Herald & Examiner*, Glenn Dillard Gunn.

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## MME. REINER WILL TAKE STUDENTS TO CONTINENT

Early Summer Tour of Europe and Three Months' Study in Bologna Projected

CINCINNATI, March 27.—Berta Gardini Reiner, of the faculty at the Cincinnati Conservatory, is to take a limited number of students to Europe this summer. After touring the chief musical centers of the Continent, they will remain for three months of study under her guidance at Mr. and Mrs. Reiner's Bologna villa.

The party will leave New York on May 1 and will arrive in France on May 10. Visits will be made to Paris, Fontainebleau, Versailles, Cologne, Berlin, Dresden, Bayreuth, Munich, Zurich, Lucerne and Milan. After June 6 the students will remain near Bologna, in the same villa in which Etelka Gerster learned rôles years ago, and will study with her daughter. Occasional short trips to Florence, Venice, and other cities of the region will be taken before the departure on Aug. 18. Between the time of leaving Bologna, and Sept. 12, the date of sailing for the United States, visits will be made to Rome, Naples and Paris.

Among Mme. Reiner's pupils is the leading contralto of the Dresden Opera. In the time between the Saturday on which she gave a pupils' recital in Dresden and the following Monday night five of the six participants were offered attractive contracts.

More recently Mme. Reiner gave successful operatic presentations at Cincinnati and at Hamilton, Ohio. A number of her pupils are under contract for appearances with the Zoo Opera Company of Cincinnati next summer. One of this year's class was soloist with the Cincinnati Symphony on March 26, when it combined forces with the Mendelssohn Choir of Toronto to give Beethoven's Ninth Symphony.

Mr. and Mrs. Burnet C. Tuthill will accompany the party to Europe, Mr. Tuthill bringing with him to the United States in July those students who must be in this country before September.

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## Schelling Entertains Prize Winners

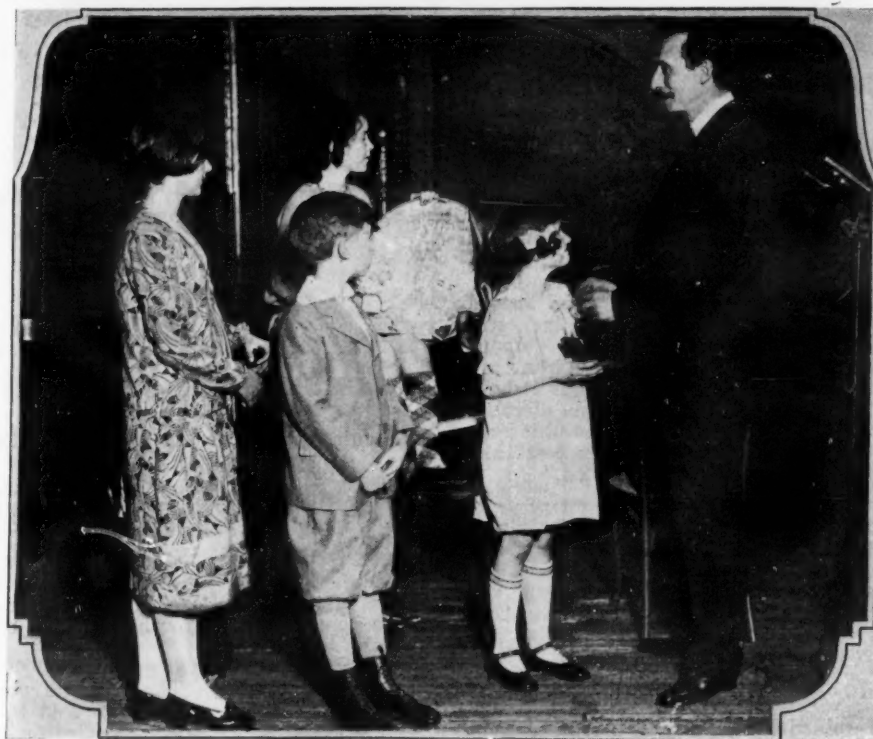


Foto Topics, Inc.

ERNEST SCHELLING, conductor of the New York Philharmonic Orchestra children's concerts, entertained a group of prize winning children at Aeolian Hall after the final concert in the series. Prizes were awarded for the best notebooks submitted. Joan Blair,

aged ten, shown sitting on the piano, was piano soloist at the closing concert. She is a daughter of Mr. and Mrs. J. Innesley Blair of Tuxedo Park. Left to right, other medal-winners are Eleanor Fischer, fourteen years old; Dana Crandall, age ten; Katherine Dunlop, age eight.

### Indianapolis Artists in Musicales

INDIANAPOLIS, March 27.—The program at the Herron Art Institute on Sunday afternoon, March 21, was given by Lillian A. Flickinger, Edward La Shelle, Walter Flandorf and Lenore Coffin. The Harmonie Club reviewed "Die Walküre" at the meeting held at the

home of Dorothy Knight-Greene on Monday afternoon, March 15. Mrs. Clyde Titus read a paper, and excerpts were sung by Lillian A. Flickinger, Helen Warrum-Chappell, Ruth Devon, Charlotte Lieber and Mrs. Charles Fitch. The accompanists were Paula Kipp, Lucille Phillips and Berta S. Ruick.

PAULINE SCHELLSCHMIDT.

## SPECIAL MUSICAL COURSES IN TECHNOLOGY SCHEDULE

Carnegie Institute in Pittsburgh Arranges for Summer Sessions with Noted Teachers Participating

PITTSBURGH, March 27.—As a result of the demand that has developed during the past few years, courses in music, it is announced, are receiving special attention in plans for the summer session at the Carnegie Institute of Technology in Pittsburgh. Included in the group of courses to be given from June 28 to Aug. 7 by the department of music of the College of Fine Arts, will be subjects of interest not only to teachers and supervisors but to professional musicians as well.

The nature of the summer work will be similar to that of the regular course. Students of the department will be given credit for summer work on the same basis as that of the college year. The work is arranged in two main courses consisting of the public school music course, and the instrument course, each consisting of a combination of subjects of instruction.

A feature of the program during the summer, it is further announced, will be the introduction of three short courses of special lectures by Dr. Will Earhart, director of music of the Pittsburgh Public Schools, on "Principles of Music Education"; by Dr. William van de Wall of the Pennsylvania State Department of Welfare, on "Music in Social Education"; and by Dr. Max Schoen, head of the department of psychology and education, who will discuss a series on "Musical Measurements."

### St. Olaf Choir Opens Annual Itinerary

NORTHFIELD, MINN., March 27.—The St. Olaf College Lutheran Choir, under the direction of Dr. F. Melius Christensen, has started its annual spring tour. This year the organization will sing in thirty-three concerts. The first was given on March 26 at Superior, Wis. The tour will end April 22 at Hammond, Ind. Included in the concerts are appearances at Ironwood, Mich.; Milwaukee, Wis.; Ann Arbor, Chicago and South Bend.

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# Scala Presents Operas Outside Usual Répertoire



Moussorgsky's "La Khovantchina" and the Debussy-D'Annunzio "Le Martyre de St. Sebastien," as Produced at the Scala; Left, Fannie Anitua in the Title Role of Gluck's "Orfeo" and Right, Ida Rubinstein, Who Appeared as "St. Sebastien"



MILAN, March 15.—Toscanini, returned from his clamorous success in America, was greeted on his return to the Scala with overwhelming applause. This phenomenal ovation had an electrical effect on the audience, which, in profound admiration, as if automatically, rose in a body and greeted Toscanini with great affection and profound gratitude for his return to Milan's famous temple of opera.

The opera was Gluck's "Orfeo," one of the maestro's most prodigious interpretations, and therefore the public felt they had an excellent opportunity of getting in closer touch with Toscanini the artist. His was a majestically sculptural interpretation of what is known as the Michaelangelo of musicians' score. Toscanini brought out all the classic beauty and fluid rhythm of the score, demonstrating a fine sense of proportion and soberness of form and line.

The title rôle was sung by Fannie Anitua, who is one of the finest living exponents of this part. Not alone does this artist possess a beautiful well-schooled voice . . . but she has also a keen sense of the classic style of this opera, and certainly gave the finest demonstration of bel canto singing heard at the Scala this season. Mmes. Zamboni and Valorba were most effective as Euridice and Amore respectively.

Great interest was centered in the first performance in Italy of Moussorgsky's "La Khovantchina" (first presented in Europe at Petrograd in 1886, and on the Continent at the Opéra at Paris in 1913, Italian première La Scala, March 1). This giant of the Russian

composers, died before the opera was finished, it was but a rough sketch for voice and piano, and in rather a disorderly condition at that. According to Moussorgsky's will, his great friend, Rimsky-Korsakoff, was entrusted with the gathering together of the manuscripts and the making of the orchestration and cuts. The original score lies in the library at Petrograd; it is very difficult to judge the work of Rimsky-Korsakoff, as one cannot compare the scores. Certainly, it was a most arduous task, but one is impressed with the fact that the orchestration is somewhat thin and has somewhat fallen short of the great breadth of sentiment and feeling that dominated all this great composer's works . . . the primitiveness, the suffering, the poverty, the humility, the inevitable fatality of the Russian people with which his music is saturated, was not strikingly evident in the orchestration. Notwithstanding Rimsky-Korsakoff's great talent in this line, this may be responsible for the lack of big appeal of the opera.

There is no central figure in "La Khovantchina" as in "Boris," and the dramatic effect is somewhat spread out. The opera takes us back to one of the most troubled periods of the history of Russia (shortly after the year 1642), and is typical of the religious struggles of those feudal days. On the one hand there were the bigoted traditional followers of the old faith, and on the other the reformers and dissenters who would not agree to the religious literature of the times. Marta is the soul of the opera, and she takes into the tragedy of her heart the great vast tragedy of her people. There is a melodic and lyric line of a much higher order than in "Boris," and the great feature of the

opera is the wonderful choral music, full of great breadth of color.

The opera was conducted by Ettore Panizza, and no pains were spared to achieve the perfection of production that one has at the Scala. There were several Russian singers in the cast, which accounted for the atmosphere and color. Sig. Sdanowsky as Ivan Kovansky gave a fine rendering of the part. His voice is of a somewhat rough aggressive character, but is well adapted to this part, and he is undoubtedly a great lyric actor. The tenor Vessellowski had a striking and personal success. The voice is of fine, rich timbre, fresh and well-schooled, and his phrasing and rhythm are of a high order. Journet, whose illness prevented the presentation of the opera the week before, showed no signs of not being fit, and gave a most convincing and artistic performance of the part of Dositeo, the Mystic. Luisa Bertana in the difficult part of Marta, gave a very vivid performance, full of color, dramatic tension, and vocally was efficient as usual. The production was gorgeously costumed and staged after designs by Benois, who was responsible for the same part in the Paris production. However, the setting of the fourth act, the great hall of the Khovanskys, though undoubtedly striking, all in flaming red, was very much questioned by the local press here.

"Le Martyre de Saint Sebastien," D'Annunzio's setting in French of the story of the Italian martyr, San Sebastiano, and the title rôle played by the much-heralded Ida Rubinstein, was given on March 4. Toscanini conducted the scanty, but beautiful, accompanying music of Debussy.

The audience was perhaps the most brilliant of the season, and the presence

of the great poet himself caused interest to be very keen. However, it cannot be considered a big success for various reasons. First, and foremost, it was out of its atmosphere by being presented at the Scala, from the fact of its being a mystic play, given in French verse in the temple of opera where the Italians are used to hearing beautiful song in their own tongue. The work lacks the dramatic and theatrical effect, and the staging and production were pretentious, but disappointing. Ida Rubinstein, in the title rôle, is a beautiful woman, but she is certainly not a great actress. One feels that one would have preferred her to have remained a great dancer and not an actress. She has exquisite grace of movement, and rhythm in her very beautiful arms and hands. But she is absolutely unconvincing as an actress. She lacks the art which conceals art and the divine spark. Her personality is hard, her voice, devoid of color and warmth, and her diction in French has a foreign flavor. The writer saw her in the Teatro Manzoni in "La Dame aux Camélias" the following evening, and though the production was a beautiful one, hers was a performance of any routinized actress who had learned her part carefully and well, and who was gifted with grace of movement, but it is very apparent that she cannot enthuse Italian audiences. The supporting actors and actresses were conspicuous for their monotony of tone and style. Religious taste has been greatly offended in Italy at the production. There are notices in all the papers from the clergy, forbidding Catholics to attend.

CECIL RYAN.

## Paris Opéra to Give Ballets at The Hague

PARIS, March 19.—Following a sort of exchange plan, inaugurated when an operatic ensemble from The Hague gave a series of performances here, the Paris Opéra will send dancers to the Dutch capital to give a ballet series. Franz Ruhlmann will conduct the orchestra. The works to be presented are Stravinsky's "Les Abeilles," Dukas' "La Péri," Delibes' "Sylvie" and "Coppelia" and "La Nuit Ensombrée."

## Sekles Opera Has Frankfort Première

FRANKFORT, March 25.—The first performance anywhere of a new opera, "Die Zehn Küsse" (The Ten Kisses), by Bernhard Sekles at the Frankfort Opéra recently, revealed a merry work, based on Andersen's fairy tale of the

"Swineherd." The libretto, treating of the Prince who disguises as a swineherd to win the hand of the Princess, has been shaped by K. E. Jaroschek. It hardly seemed a good medium for the talents of Sekles, which incline to exotic tone painting, as in his previous opera, "Sharazade." The score he has provided is symphonic in character, written with declamatory vocal line exclusively, and impresses one, despite its subtleties and fine use of colorful clang-tints, as incidental music. It does not stand on its own merits as a living operatic vehicle. Clemens Krauss conducted, and Lothmar Wallenstein staged the work.

JERUSALEM, March 24.—Five concerts will be given by Jascha Heifetz in Palestine cities between April 10 and 16. The proceeds will go toward a fund for the furtherance of musical education in Palestine.

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# Gunn School Enlists Notable Faculty for This Summer's Master Sessions in Chicago



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Frantz Proschowsky



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Glenn Dillard Gunn



Photo White Studio  
Lee Pattison



Moriz Rosenthal

CHICAGO, March 27.—A distinguished guest and resident faculty has been assembled to conduct classes and give private lessons at the Gunn School this summer. One of the most interesting members of his faculty, according to Glenn Dillard Gunn, president, will be Lee Pattison, who has been associated with the school for three years, and who will return to Chicago at the conclusion of his concert tour to take up his classes on Monday.

Before the summer session is formally opened, however, Moriz Rosenthal will have fulfilled an engagement to hold technic and interpretation classes, and to give three historical lecture recitals at the Princess Theater.

Mr. Gunn, who is represented on the programs of the country's principal orchestras by his students, will specialize in a normal course this summer, having prepared a three, four or five-weeks' course, to cover the first three, four or five years of piano study.

Mr. Gunn will also hold an advanced

course which will cover practically the entire literature for the instrument.

## Voice Instruction

The vocal department will have the addition for summer master classes of



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such well known teachers as Percy Rector Stephens and Frantz Proschowsky. Mr. Stephens is one of the most successful teachers in America, and is in great demand for such specialized summer courses as he will offer at the Gunn School in June. The number of Mr. Stephens' professional pupils is extensive; mention of Reinald Werrenrath and Paul Althouse is sufficient to identify the quality of his work.

Mr. Proschowsky, vocal advisor of Amelita Galli-Curci and author of a treatise on the vocal art, will teach for a period in June and throughout the month of August. Mr. Gunn is in re-

ceipt of a letter of congratulation from Tito Schipa, complimenting him on the engagement of Mr. Proschowsky, whom he calls "one of the world's greatest authorities on voice."

Burton Thatcher, Albert Boroff and Stuart Barker of the regular faculty, will meet pupils during the summer sessions. Zarko Savic, teacher of Leo Slézak, Alexander Dillman and many other artists, has recently joined the faculty. He is the author of a work on singing which embodies what Caruso pronounced "the perfect method."

## Violin Department Active

Amy Neill and Abraham Sopkin, two of the most distinguished of American violinists, will be found among the

teachers in the summer term. Miss Neill, who has duplicated her European successes since her return to America, will give private lessons and hold classes on study methods. Mr. Sopkin, a pupil of Auer, Ysaye and Flesch, who has concertized extensively in Europe and America, is as successful a teacher as he is a recitalist. Guy Herbert Woodward and Rachel Major will have charge of the violin normal courses.

Felix Borowski, well known composer and the author of the program notes of the Chicago Symphony, will head the department of theory in association with Leo Sowerby, Chicago composer. Eric De Lamar, one of the best-known of the Chicago organists, and assistant conductor of the Chicago Symphony, will head the organ department.

## Gogorza Gives Curtis Recital

PHILADELPHIA, March 27.—A series of five concerts which faculty members of the Curtis Institute of Music have given this season in the foyer of the Academy of Music concluded this month with a baritone-recital by Emilio de Gogorza. The program called for as many styles of singing as it did languages. Mr. de Gogorza sang songs by Gluck, Schumann, Scott, John Alden Carpenter, Lalo and Manuel de Falla.

## Chicago Sinfonia Gives Concert

CHICAGO, March 27.—The local chapter of the Sinfonia Fraternity of America gave its second concert of the season in Lyon and Healy Hall recently. Louis Luntz and Edward Collins played two-piano compositions, including Louis Victor Saar's Gavotte and Intermezzo. Herbert Kirschner and Sidney Silber played Max Reger's Suite for violin and piano, and Clarence Loomis' 'Cello Sonata was performed by Hans Hess and the composer. Howard Preston, baritone of the Chicago Opera, was also named on the program.

RICHMOND, VA. — The Richmond Nurses' Club gave its annual recital in the Jefferson Auditorium recently. Artists were Francis West Reinhardt, Grace Wendt, Joseph F. Whittemore, Frank G. Wendt, George Harris,

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## In Chicago Studios

Chicago, March 27.

### CHICAGO MUSICAL COLLEGE

Kathryn Peterson, pupil of Gertrude Gahl, gave the program of March 6 in the Lyon and Healy children's series. The list included piano music and readings in costume. Bertha Kribben and her Civic String Quartet played at the Cameo Club and in Ogden Park recently. Catherine Wade Smith, pupil of Leon Sametini, gave a recital in Aeolian Hall, New York, March 17. Lillian Stambaugh, of the faculty, played in Milwaukee, Detroit, Davenport and Evanston recently.

Pauline Neilus, Erma Croyle, Betty Massman, Lillian Huster, Gertrude Ames, Lillian Fulton, Marjorie Hooper, Maria Cristiana, Sarah Levene, Mary Pattison and Julia E. Bras, pupils of Jessie Waters Northrop, sang in the recital hall, accompanied by Lenore Purcell, March 18. Harold Spurth, Ruth Eisenstein, Hazel Gibson, Margaret

Barnes, Jean Weinert, Dorothy Coski, Marvin Jacobs, Olga Brusik, Bessie Marie Scott, Imogene Carpenter, Fred Macki, Sadele Bilow, David Woerner, Rose Hamburger, Sylvia Danisch, Marsha Malter, Albert Hirsh, Isette Dais, Bernice Slotsky and Cyril Loeb, advanced pupils of the junior department, were heard in recital March 15. Nora Glassenberg, Beverly Sachs, George Zion, Dorothy White, Paula Dillon, Joseph Scott, Maxine Fischel, La Norma Bourgeois, Bernys Surkin, Mildred Ash, Annette Ash, Irene Ratsky, David Rosenbloom, Russell Fallon, Ida Butler, Olive Bernard, Catherine Grace, Bessie Marie Scott, Mollie Brown, Cecilia Vaslow and Pauline Lakin, piano students of Willa Vee Atkinson, played on March 24.

Vera Calusinski, Mildred Brod, Eleanor Goodman, Charlotte Glasser, Mildred Krupnick, Milton Udolph, Sophie Brooks, Ella Stibbs, Sylvia Kaplan, Vera Pitkin, Bertha Stibbs, Isette Davis, Frieda Berman, Florence Treulich and Clara Baumgartner, pupils of the junior piano department, were also heard in the recital hall.

### AMERICAN CONSERVATORY

Katharine Painter, Ethel Gooding, Helen Herzog, Ruth Walker, Lucille Sweetser, Hazel Sims, Alice Johnson and Mildred Cunningham, advanced piano pupils of Kurt Wanieck; and Rose Kutta, Laura Turner and Dorris Irene Berry, voice pupils of E. Warren K. Howe, were listed on a program given in Kimball Hall.

The La Berge Choral Club, conducted by Charles Le Berge, and advanced vocal and piano students were heard in Kimball Hall on March 20. Soloists assisting were Silvia Gross, Elinda Rehe, Silvia Levinson, Mildred Johnson, Alice Baran, Frieda Knitter, Mollie Pomeranz, George McEwan, Louis Vernia and Joseph Campanella. Fern Weaver was the accompanist. The Kimball Hall program of March 13 consisted of chamber music, given by members of Adolf Weidig's class. Mr. Weidig, Stella Roberts and Margaret Canode were the violinists. Mr. Weidig and Miss Roberts also alternating at the viola. 'Cello parts were played by Ann Slack and Lillian Rehberg. Aurelia Lindell, Ruth Alexander, Helen McPike, Frances Markman, Rose Lyon DuMoulin, Ethel Lyon and Amanda C. Burhop were also named on this program, which included music by Mozart, Dvorak, Brahms, Dohnanyi, César Franck and Strauss.

Pauline Peebles, Phyllis Burnton, Lyle W. Downey, Minnie Cedargreen-Jernberg, Gertrude Rosemond, Catherine Waters, Elias Osterhout, Cora Kiesselsbach, Kirsti Gallen-Kallela and Grace Desmond Holland, members in Henry Purmort Eames' ensemble class, gave a chamber music program in Kimball Hall recently. The regular Saturday afternoon program of March 6 was given by advanced pupils of Hénio Lévy—Ethel Anderson, Gail Hubbell, Audiss Caward, Edith Mazur, Mary Niemann, Fern Weaver, Rose Maisel, Hazel Johnson and Harold Reeve. Roselle Bass, pian-

ist, pupil of Marguerite Kelpsch Ullman, has played in Kimball Hall. George Garner, who sang with the Chicago Symphony recently, is a pupil of Charles LaBerge.

George G. Smith, baritone, pupil of E. Warren K. Howe, is soloist at the North Shore Baptist Church. He has ended an engagement in the Capitol Theater in Davenport, and a week's engagement in Lyon and Healy Hall.

### BUSH CONSERVATORY

A violin recital was given March 12 by students of Bruno Esbjorn. Piano students of Jeanne Boyd played on March 10. The Bush Conservatory String Quartet, composed of Robert Quick, Lorentz Hansen, Paul Stoes and John Weatherholt, gave a program March 5. Virginia Bertrand, Marie Lehman, Blossom LeMieux, George Johnson, Helen Jonczyk, Paul Jors, Beth Pierce and Dallas Decker were heard in piano recital recently. Charlotte Simons sang with the Apollo Musical Club March 8, and for the Musicians' Club of Women, March 22.

Initiation exercises and a banquet were held at the Edgewater Beach Hotel recently by the Pi Chapter of the Delta Omicron Sorority. James Estes, pupil of Elsie Alexander, played piano music at Station WGN recently.

### CARL CRAVEN STUDIO

Oswald Boettler, tenor, sang in Wildermere's cantata, "Victory," in the Addison Street Congregational Church. R. C. Bergstrom has been engaged as first tenor of the Moose Male Quartet. Charles Smart, tenor, has been engaged as soloist for a performance of Clarke's operetta, "Rings in the Sawdust," to be given in the Wakeford Methodist Church in April. Genevieve Irwin, of Rensselaer, Ind., was recently soloist at a special patriotic service in St. Paul's on the Midway, and sang for Station WGES. Henry F. Weiler, tenor, was special soloist last Wednesday at the Antares Pleasure Club.

### FRIEDA STOLL STUDIO

Inez Tenpenny, soprano, was heard in a studio recital at the Wisconsin College of Music and at the Library Hall, Fond du Lac, recently. Tom Davison, baritone has been heard in studio recital and in the Library Hall. Alma Sengstock, soprano, sang at Steger, Ill., recently. Helen Davison and Ione Putz gave a joint recital at Fond du Lac.

### RUDOLPH REUTER STUDIO

Elizabeth Bradley, pupil of Mr. Reuter, has accepted a position on the piano faculty of the Knox College Conservatory, Galesburg, Ill. Frank Mannheim, another of Mr. Reuter's pupils, has been appearing in Europe with success. Diego de Parades, who studied with Mr. Reuter in Europe, is also meeting with success abroad. Claire Davies has been reengaged by Marshall College, Huntington, W. Va. Harriett Born recently played for the Women's College Club. Ebba Mathesius, Marie Hughes Call, Miss Rice, Miss Spokesfield, Mr. White and Mr. Keil played in studio recital on March 3. Rudolph Reinert assisted in the program.

### Helen Freund Reengaged at Ravinia

CHICAGO, March 27.—Helen Freund, soprano of the Chicago Opera, has returned from her tour with the company, on which she was received with success in a variety of rôles. Her local appearances since her return here have included a recital at the Elm Place Auditorium, Highland Park; at the Presbyterian Church of Hammond, Ind., in the civic music course, and at the Ottawa High School. Miss Freund will sing coloratura rôles at Ravinia this summer.

## PITTSBURGH GREET'S OPERATIC VOCALISTS

### Muzio and Hackett Win Acclaim — Chamber Lists Given

By William E. Benswanger

PITTSBURGH, PA., March 27.—Claudia Muzio, soprano, and Charles Hackett, tenor, both of the Chicago Opera, gave a delightful program in Syria Mosque on March 20. Their list ranged from concert songs to operatic numbers, among which were three duets. The large audience greeted the singers with fervor. Charles Lurvey proved to be a worthy accompanist.

Appearing in its second concert of the first season, the Yost String Quartet renewed the favorable impression previously created. The players show progress. They played Fritz Kreisler's Quartet and numbers by Ippolitoff-Ivanoff, Pochon and Casella. The César Franck Quintet was presented with Pasquale Tallarico, pianist, as the assisting artist. The appreciative chamber music audience gathered in the ballroom of the Hotel Schenley was greatly pleased. The members of the Quartet are Gaylord Yost, Roy Shumaker, Carl Rosenberg, Alfred Armocida.

Ada Tchirkow, lyric soprano, and Dallmeyer Russell, Pittsburgh pianist, appeared in recital in Carnegie Music Hall, on March 19. The singer revealed a good tone. Mr. Russell played splendidly, as he always does.

The Max Shapiro String Quartet, in its concert before the Women's City Club, played a Grieg Quartet, two songs by Harvey B. Gaul arranged by Max Shapiro, the "Londonderry" Air by Frank Bridge, the "Pixy-Ring" by Waldo Warner and three encores. The applause was so enthusiastic that the manager, Edith Taylor Thomson, made a speech of appreciation. This quartet serves a useful and aesthetic purpose in this city, and its playing is artistic. The quartet is composed of Max Shapiro, Herbert Lomask, Milton Lomask and George Curry.

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# Auer's "Course" Heralds Banner Week for Violinists

By SYDNEY DALTON

**A**NOTHER banner week for the violinists! Such an announcement would almost seem to have become platitudinous when one thinks of the many excellent works, virtuoso and pedagogical, that have been turned out in America in the last two years, to go back no further. It is doubtful if even the piano, by far the most popular of all instruments, has been so thoroughly exploited by its followers as has the violin, of late. Perhaps the piano teachers, in face of the formidable literature already in existence, have found it difficult to offer any very fresh suggestions on the subject. Be that as it may, the violinists have been unduly active, and the fruits of their labors are proving to be enormously valuable.

As a sort of final and bewilderingly fascinating crop, come the two first books of Leopold Auer's "Graded Course of Violin Playing" (Carl Fischer), which will eventually be increased into eight parts. If the subsequent additions are of the same length as these two, the *magnum opus* will cover about 400 pages—the ripened knowledge of a great pedagogue who numbers among his pupils at least twenty-five of the outstanding violinists of the day.



Photo by Jessie Beula  
Leopold Auer

In the preparation of the work, Mr. Auer has been aided by Gustav Saenger, who has furnished the text, additional exercises and duets, and the systematic grading of all the material.

It is unnecessary to go into detail regarding the contents of the course.

Suffice it to say that it commences at the very beginning, with a complete description of the instrument, the fundamentals of musical notation, and fifteen photographs of Mr. Auer, showing correct positions. A few paragraphs on tuning and some excellent "Daily Reminders for Young Violin Students" lead into the first attempt at playing. Seemingly, nothing of importance has been omitted, and with these two books begins a fully rounded course of study that ends only with the Virtuoso Grade, to be reached with Book Eight.

**A Supplement** In order completely to round out his Graded Course, Mr. Auer, again with the assistance of Gustav Saenger, has written a "Leopold Auer Graded Course of Ensemble Playing," which consists of duets for two violins and arrangements of selected compositions for four violins, with, or without, piano accompaniment. This series will appear in six books, from the Fischer press, when completed, and will contain fifty arrangements and one Pre-elementary Grade volume (Book Two) of ninety-six duets for two violins, to be played by pupil and teacher. This is divided into four parts of twenty-four duets: first finger, with open strings; first and second fingers with open strings; three fingers, and, finally, the four fingers.

Mr. Auer has written a short dedication for his Graded Course, which is reproduced in facsimile at the beginning of the first book, together with a very good photograph of the master. He says: "My sympathies and beliefs are always with youth, and it is to the youth of America that I dedicate this work."

**Cantata for Treble Voices** Harvey B. Gaul has written his cantata for treble voices, entitled "Old Johnny Appleseed" (C. C. Birchard & Co.), for the children of the East and Middle West, "who know of this goodly pioneer and his good works." The text is by Will Deems and tells of the virtues and

courage of the trapper, hunter and pioneer, Johnny Appleseed, whom all loved. Mr. Gaul's music is written particularly for girls of school age, and is in four parts. Of its kind, it is much more interesting than most works written for young people. It will certainly develop their taste for better music and at the same time, hold their attention while in the rehearsal period. The score calls, also, for a soprano soloist.

**More Settings for Mother Goose Rhymes** The latest composer to try a hand at settings of nursery rhymes is May A. Strong, with her "A Garden Season with Mother Goose" (Clayton F. Summy Co.). She has included many of the best-known jingles in the little book, such as "What are Little Folks Made Of?" "Contrary Mary's Garden," "The Crooked Man," and others, to the number of fourteen. The music is a little sophisticated, perhaps, if it is intended for children's voices, as it presumably is, but there are some agreeable passages of melody and the rhymes sound as vital as ever.

Of the many excellent works written by Gena Branscombe, "The Dancer of Fjaard" (Arthur P. Schmidt Co.) easily ranks among the best.



Gena Branscombe is a ripened technician in this score, and a style that is rounded and sure. As is usually the case with Miss Branscombe's work, it

is written in a manner that is easily understood, but she is more vitally expressive in these pages than is always the case. She has been aided by a text from her own pen that balances the merits of the music.

**Four Songs by Dorothy Riley Brown** A refined harmonic sense and a genuine appreciation of the text are two particularly noticeable qualities in four songs by Dorothy Riley Brown, entitled "The Snowy Night," "If You Should Say," "In the Street Where You Went Away," and "Oriental Love Song" (Clayton F. Summy Co.). There is something especially attractive about the first and third of these numbers. The composer's ideas, while not strikingly original, are refreshing and unhackneyed and well worth the singing. Most of the pieces are for a medium tessitura. The words of the first three are by Jean Kenyon Mackenzie, the fourth by Alice C. D. Riley.

**Ten Two-Part Songs in Happy Mood** "Joyous Moments" is the title of a collection of ten little two-part songs, with lyrics by Laura Rountree Smith and music by Anna Heuermann Hamilton (M. Witmark & Sons). Their character may be judged from the titles: "Jolly Santa Claus," "Little Japanese," "Marching Song," "Our Country," "Owl Song," "Robin Hood," "See-Saw Town," "The Song of the Clock," "Spring Song" and "Swing Song." They are all easy and melodious and may be sung in unison.

**A Collection of Music for the Organ** "The John Church Company Collection of Organ Music" is undoubtedly one of the best collections of its kind that has appeared for many a day. Too often such books consist merely of numbers that nobody has been particularly anxious to use, mixed with a few reasonable popular pieces to "put them over." This volume is of an entirely different stamp, and organists will find in it no music that they will be unable to use to advantage. It contains nineteen compositions, by thirteen different writers, most of whom are well known to those who play the organ. There is also excellent variety, and good taste has been shown in the selection.

## Dal Monte Makes Denver Début

DENVER, March 27.—Toti Dal Monte made her first Denver appearance recently, under the management of Robert Slack, assisted by Dorothy Kennedy, pianist. Mme. Dal Monte offered a program of conventional coloratura songs and arias. Miss Kennedy played solos as well as accompaniments. The concert was well attended.

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## Pittsburgh Institute Announces Summer Sessions

PITTSBURGH, March 27.—The Pittsburgh Musical Institute announces a summer session from June 21 to July 31. The new organ will be ready for the summer term. Classes and individual lessons will be given in piano, violin, organ, voice, theory, harmony, ear training, interpretation, sight reading, accompanying, choir training and counterpoint. Wm. E. BENSWANGER.

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Be Ready When My Jesus Comes	12
Ain't Dat Good News?	12

### For Women's Voices

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### For Men's Voices

I'm Gwine to Sing in de Heavenly Choir	12
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# Danise Makes Plea for American National Opera

THE policy of the Metropolitan Opera House has, in the last few years, become everybody's business, but Giuseppe Danise, baritone of the company, insists it is really nobody's business except the Metropolitan's.

"The Metropolitan," he says, "is a private institution. It is ruled by Mr. Gatti and not by the public opinion of America. It is not the same as the opera houses of other countries. In Paris the opera is called the 'Académie Nationale de Musique,' in Berlin it is the 'Staatsoper.' In every European country the opera is subsidized by the government and the people and the press have every right to say how it shall be run. Here, the Metropolitan is one of the two hundred theaters in the Broadway district—it happens to produce opera instead of musical comedy or drama. That is all. No one would presume to tell the Shuberts or Belasco how to run their theaters.

"Of course, I do not mean that this is an ideal state of affairs. I believe the Metropolitan should be a government opera. Or that there should be a national opera house, and a national orchestra, and what is equally important, a national conservatory. The small proportion of artists who become professionals can get their training privately, here or abroad. It is more difficult, but they can get it. But it is the large class of talented amateurs that makes a country musical. One or two great artists may spring up anywhere, but only sound and universal training can create a musical public.

## Aiding Native Artists

"Now the newspapers and the public are clamoring for native artists—they want to hear Americans. But they do not ask themselves how the young Americans are to prepare to become great artists. In Italy, in France, in Germany, a talented young singer or instrumentalist can go to the national conservatory and probably get a scholarship. In America he must depend on the charity of a rich patron, or work so hard for a living that he has little energy left to devote to his art.

"America is assuming such an important place in the musical life of the world that it must begin to solve these problems. Every once in a while here, we discover a new genius—there are always

one or two a season—and how long do they last? There must always be something new in America. There is such a nervous tension, such strain, that it can only be satisfied by novelty. You have found a great many new things in



Giuseppe Danise, Baritone of the Metropolitan Opera

America, but not in art, for there is nothing new in art."

We are living through a period of amazing progress and invention, Mr. Danise continues. We have created airplanes and submarines, radio and wireless—we are even sending photographs through the air these days, but we cannot create new music, or new pictures.

"There is no new music," he explains. "There is only music by new composers. The basic principles are those that were set down by the old masters. The scale is the scale of the Greeks. We have changed nothing. The same is true of painting. The fundamentals of art are universal and unchangeable. That is why I believe in following tradition and following it faithfully.

"Sometimes people refer to the Italian and French singers as 'routined.' It is not that. It is simply that we follow the intention of the composer. We do not try to rewrite an opera to suit our

particular personalities. Our interpretation is individual, for we are given free rein. The German school has the opposite technic. There, the *régisser* is supreme and the singer only a part of the whole with which he works. Often, to the *régisser*, the actor is little more than a puppet to be moved back and forth across the stage. That is not the Italian system. It gives the artist perfect freedom, but requires that he follow the opera. It does not allow him to make the opera a starring vehicle for himself.

"In America, of course, the star system is unavoidable. There must be sensations to attract attention. There is so much going on that nothing that is not sensational is even noticed. And therefore, there must be names to attract the eye to the posters and the line to the box-office. But that will pass as America develops a sincere musical life. It will pass when you have an American national opera house, where they sing in English—I believe that the audience must understand the opera to appreciate it fully—and a national orchestra and a national conservatory. Then the public will be able to direct the policy of the opera house. But until then the Metropolitan will remain the Metropolitan and it will be run as well and as profitably as its owners can run it."

## Fine Arts News Appears

SYRACUSE, N. Y., March 27.—The College of Fine Arts, H. L. Butler, dean, of the Syracuse University, recently published an interesting bulletin called "Fine Arts News." The pamphlet contains information regarding the College of Fine Arts summer session, which will be held during the period of June

28 to Aug. 6, and news about graduates. This year, for the first time, the College will offer in its session full courses in piano, voice, violin, organ, harmony, sight singing, ear training, grade school music methods and high school music methods, taught by some of the most prominent members of its winter session faculty. Courses may be credited on the degrees granted by the College of Fine Arts. Private lessons will be given in piano, voice, organ and violin. Class courses will be held in grade school music methods; junior and senior high school music methods; elementary sight singing and ear training; advanced sight singing and ear training; elementary harmony and advanced harmony. One or more recitals will be given each week by members of the faculty and by advanced students of the music department.

## Magdeleine Brard Fulfills Engagements

Magdeleine Brard, French pianist, who gave a recital in Aeolian Hall on Dec. 27, has given concerts in Chatham, N. J.; Portland, Me.; Springfield, Mass., and Brooklyn, N. Y. She has also appeared at the Biltmore Friday morning musicales and several other private concerts in New York and Boston.

## Charlotte Club Shows Growth

CHARLOTTE, N. C., March 27.—At a recent meeting of the Charlotte Music Club, held at the home of Mr. and Mrs. David Ovens, with William Clegg Monroe as host, it was announced that the membership of the organization is seventy. Mrs. Joseph S. Correll, the president, stated that when she went to the State Convention of the Federated Music Clubs last year, the Charlotte Club had just been organized with a membership of thirty. The State convention this year meets in Burlington in April.

## COMMENTS FROM THE EXTREMES OF THE NORFLEET TRIO'S

### Spring Tour

### DULUTH, MINN:

"Gifted Norfleet Trio Triumphs; Ensemble Numbers Are Perfect; Music Called Spiritual"



The Norfleets, who played for Matinee Musicale members last night have the reputation of providing trio programs of unusual interest. Last night's offering was no disappointment to those who heard the exceptional playing of this organization last year.

If one were obliged to characterize the music of the Norfleets by a single adjective, "spiritual" would probably be the word chosen, but it is a spirituality shot through with fire and enthusiasm that these artists possess.

Catherine, Helen and Leeper Norfleet are unusually gifted individuals whose personalities as well as their playing seem welded into a perfect ensemble.

A program by the Norfleet trio is worthy to be an annual event for any club.

Clara Stocker in the News-Tribune

A large audience assembled last night for the Matinee Musicale's last artist's recital of the season and registered their approval of the Norfleet trio in no uncertain terms. Those who were captivated by the Norfleets when they appeared in Duluth last season were even more enthusiastic last night when they presented a program of unusual merit with a unity of understanding and execution rarely attained by a chamber music ensemble.

In the excellent program notes provided by Helen Norfleet she says of Beethoven's "Trio in D Major": "Only a singing heart rejoicing in beauty could have written it. The phrase is equally applicable to the Norfleets as interpreters of the Beethoven number. They have 'singing hearts and rejoice in beauty,' and they made the audience see the beauty of the Beethoven number and rejoice with them. They were equally successful in depicting the tragedy of the Tchaikowski 'Trio in A Minor,' and in the last movement the three instruments rose to a dramatic intensity and power that was truly orchestral in its effect.

Duluth music lovers would like to have a recital by the Norfleet trio an annual event, and no better educational work could be done for the community than to have one of the afternoon programs for young people for which the Norfleets have become famous.

Rizpah Mitchell in the Herald

### MIAMI, FLA.

To go into the realm of absolute music with a piano, a violin, and a 'cello, is the most interesting journey possible. Then it is that the person with a musical mind has all the fun. With no special melodies about, the foot-tappers feel cheated. But even they would have enjoyed the program yesterday.

For expression was stressed. No single phrase but had a meaning. And the three members, Helen, Catherine and Leeper Norfleet, play with such perfect unison that one might suspect them of having a signal system.

Unison of execution we expect, of course. But the unison in interpretation is what they have so well polished.

"I feel a restless sort of feeling which I can't explain. But I must sing about it, anyhow," called out the 'cello in the "Allegro Con Brio" of Brahms' "Trio in B Major, Op. 8." And at that moment, the violin and piano decided the same thing. And no family sympathy prompted it.

Sara Hamilton in Miami Herald

The Trio by Mana Zucca was especially enthusiastically received, and the composer was called upon to share in the ovation.

Annie Ford Wright in Musical America

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An American player of fine attainments which found their climax in a big, intellectual and impressive reading.—*New York American*, Dec. 2, 1925.

In the front rank of virtuosi.—*Berlin Deutsche Zeitung*, Nov. 13, 1922.

Has technically everything to offer that one can ask of a modern musician.—*Munich Bayerische Staatszeitung*, May 23, 1924.

Distinctly one of the most satisfying, especially in regard to the straightforward nature of his style, his poise and his musical intelligence.—*H. E. Krehbiel, New York Tribune*, Nov. 8, 1919.

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## SAN CARLO SINGERS GUESTS IN SEATTLE

Cecilia Hansen Gives Recital  
—Other Programs  
Please

By David Scheetz Craig

SEATTLE, March 27.—The annual visit of the San Carlo Grand Opera Company, Fortune Gallo, general director, has just been made with eight performances to its credit, including six evenings and two matinees, all performed before capacity audiences.

The Gallo forces this year set their highest standard of stellar attractions. The repertoire began with "Aida" and continued with "Lucia," "Hänsel and Gretel," "Madama Butterfly," "La Bohème," "Carmen," "Faust" and "La Forza del Destino." Among new singers heard were Lorna Doone Jaxon, Philine Falco, Natalia De Santis, Bernice Schalker and Franco Tafuro. Carlo Peroni proved a competent conductor; and Sylvia Tell, head of the dance department of the Cornish School, was featured in individual dances and led the corps de ballet. The company played in the Metropolitan Theater under the management of the Elwyn Concert Bureau.

Cecilia Hansen, violinist, played in concert at the Plymouth Church under the auspices of the Men's Club, and had the assistance of Boris Zakharoff at the piano. Miss Hansen is thoroughly artistic.

The joint recital of Kola Levienne, cellist, and Sara Y. B. Peabody, soprano, in the Cornish School, with Berthe Poncy Dow as assisting pianist, was one of the faculty programs that delighted its hearers. Music by Valentini, Strauss, Brahms, Foudrain, Debussy, Carpenter and Rachmaninoff was given. Accom-

panists were Rachel Stickelmann and Ivan Knox.

Paul Pierre McNeely presented his pupil, Edith Nordstrom, in a piano recital in the Wilsonian Hotel, assisted by Wilbur Westerman, violinist. Gwendolyn Mines, also of the McNeely studios, accompanied Mr. Westerman.

## BANGOR ORCHESTRA GIVES FINE SYMPHONIC PROGRAM

Adelbert Wells Sprague Introduces  
Music by César Franck With  
Conspicuous Success

BANGOR, ME., March 27.—A program of French music, with an added tang of "Old Ireland," was given in the City Hall on St. Patrick's Day. This, the fourth matinee, was one of the most attractive given by the Bangor Symphony under Adelbert Wells Sprague this season.

The outstanding feature of the program was the first performance in this city of the first two movements from César Franck's Symphony in D Minor. The intricate score was read with keen insight by Mr. Sprague, and the orchestra responded intuitively. The program included the Overture to "Mignon," Ghys' Gavotte "Louis XIII," the ballet music from "Faust," the Bacchanale from "Samson and Delilah" and a fantasy on Irish folk-melodies.

In Andrews Music Hall, preceding the concert, a lecture-recital on the program was given by Mr. Sprague, assisted by Elizabeth Tuck and Theresa T. Thurston, pianists.

On March 7, in spite of a blinding snowstorm, an immense audience gathered in the City Hall to hear a complimentary concert given by the Bangor Band, Mr. Sprague, conductor. The program consisted of popular selections. Karl D. Larsen, euphonium, was soloist.

On a Wednesday afternoon, in

Andrews Music Hall, "The Oratorios of Handel" were studied by the Schumann Club, of which Mrs. Harris N. Doe is president, under the direction of Anna Strickland, soprano, chairman, who illustrated her subject with arias. She was ably assisted by Mary Hayes Hayford, pianist.

Hilda Donovan has been appointed assistant to Dorothy B. Dean, newly-elected supervisor of music.

JUNE L. BRIGHT.

## ARTISTS VISIT ATLANTA

Onegin, Galli-Curci and Landowska  
Heard in Notable Series

ATLANTA, GA., March 27.—Sigrid Onegin triumphantly closed the season for the Atlanta Music Club on March 17. Mme. Onegin's program contained a song by Handel, old English airs, German songs and an aria from "Lucrezia Borgia." By special request she added several Swiss folk-songs. Franz Dorfmueller was the accompanist.

An addition to the civic concert series of the Music Club was the Galli-Curci concert given recently. Mme. Galli-Curci was greeted by a capacity house. She was assisted by Homer Samuels, pianist, and Manuel Berenguer, flutist. The program included music by Rosa, Meyerbeer, Bishop, Brahms, Delibes, Rimsky-Korsakoff, Rossini and Samuels.

Wanda Landowska, harpsichordist and pianist, closed the "series intime" of the Atlanta Music Club. The audience was highly pleased with her artistry. She played a program of Handel, Mozart, Bach, Haydn, Weber, Vivaldi, Scarlatti, Daquin and Chopin.

HELEN KNOX SPAIN.

LONG BEACH, CAL.—The Sara Jane Simmons Concert Company gave a program for the Panhellenic Club recently.

## TWO ORCHESTRAS IN PHILADELPHIA LISTS

Kindler Makes Local Bow  
Leading Philharmonic—  
Stokowski Heard

By H. T. Craven

PHILADELPHIA, March 27.—The Philharmonic Society of Philadelphia, Hans Kindler, guest conductor, gave its ninth subscription concert of the season in the Academy of Music on March 14. The program was as follows:

Overture, "Der Freischütz".....Weber  
Symphony, No. 3.....Brahms  
Waltz from "Eugen Onegin".....Tchaikovsky  
"Chant Russe".....Moussorgsky  
"Flight of the Bumble Bee".....Rimsky-Korsakoff

"Caucasian" Sketches.....Ippolitoff-Ivanoff

Mr. Kindler displayed sound and authoritative qualities on his first appearance here as a conductor. There were pathos and high inspiration in the Moussorgsky number and finely convincing tone painting in the "Flight of the Bumble Bee." The Ippolitoff-Ivanoff selections were thoroughly entertaining. The Brahms Symphony received a firm conservative reading.

The Philadelphia Orchestra, Leopold Stokowski, conductor, was heard in two regular subscription concerts in the Academy of Music on March 19 and 20. The program was as follows:

Overture, Entr'acte and Ballet Music  
from "Rosamunde".....Schubert  
"Stories from the Vienna Forest,"  
Symphony No. 5.....Johann Strauss  
Sibelius

The Sibelius Symphony, repeated by request at these concerts, proved distinctly worth a rehearing. Mr. Stokowski gave the score a most eloquent reading. The "Rosamunde" excerpts were played with much charm and there was lilted exuberance in the Strauss waltz.



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# LOTUS FLOWER TALE MOVES LOS ANGELES

## Philharmonic Gives Novel Score in Eleventh Program

By Bruno David Ussher

LOS ANGELES, March 27.—Less well known classics and a new Italian opus added pleasure to the excellently played eleventh pair of symphony concerts, given March 12 and 13 by the Philharmonic Orchestra under Walter Henry Rothwell. The following numbers were presented:

Concerto Grosso.....Handel  
(Arranged by Mottl)  
"Flor di Lotto," Leggenda Indiana  
(MS.).....Oreste de Rubertis  
(First Time in America)  
Overture to "Bartered Bride".....Smetana  
Adagio from Symphony No. 5.....Mahler  
"Tannhäuser" Overture.....Wagner

Considering that none of the important orchestral works of Handel has been given here, (barring the seventh Concerto Grosso under Sir Henry Wood at the Bowl last summer), the first opus was welcome. The Mottl version has the symptoms of over-orchestration. It is no longer pure Handel in the sense of strict style. The work (at least, the score does not bear any number of identification) is in C Major. It begins with an Allegro Maestoso with two solo violins and 'cello concertante. The second movement, Largo, leads directly into the finale Allegro.

Rubertis is a young Neapolitan composer, now teaching piano at the St. Cecilia Academy in Rome. The manuscript performance of his "Legend of the Lotus Flower" revealed talent of conspicuous facility for orchestration as pictorial means. The East Indian atmosphere and night moods, the oriental romance and magic of the poem (by

Henry Sienkiewicz of "Quo Vadis" fame) are cleverly conveyed. The score sounds well, which compensates for its lengthy and at times reminiscent, hardly deep nature. There are moments of telling beauty, among them two short soprano solo passages sung back-stage by Neal Gillett and suggesting the Lotus Flower transformed by the God Krishna into a lovely maiden. The new work was well liked.

Mahler's Adagietto, from symphony No. 5 in C Sharp Minor, is one of his few compositions which seem wholly inspired, of profound urge. It is this convincing quality which offsets the Tristanesqueness of the music, scored only for strings and harps. Smetana's Mozartian humor was brilliantly manifested by the orchestra.

Claire Dux, soprano; Edward Johnson, tenor, and Royal Dadmun, baritone, have been engaged as soloists in the Beethoven "Ninth," to be presented for the first time here next month by the Philharmonic Orchestra.

### Dunham Plays in Milwaukee

MILWAUKEE, March 27.—Arthur Dunham, Chicago organist, gave an interesting organ recital in the large theater at the Elks Club, the first time this big new auditorium has been used for a leading musical event. Milwaukee organists gave a special reception in honor of Mr. Dunham, who has directed choruses in Milwaukee in past years, notably the Lyric Male Chorus. Mr. Dunham's numbers included the Bach Passacaglia and Fugue in C Minor, numbers by Guilmant, Franck, and Bonnet's stirring "Caprice Heroique."

### Women's College Chorus to Tour

ST. PETER, MINN., March 27.—Members of the Schumann Ladies' Chorus

of Gustavus Adolphus College will leave early in April for a fifteen days' tour of Minnesota, Iowa and Nebraska. Concerts are to be given in sixteen cities, opening at Comfrey, Minn., on April 11. Signe Carlson is soloist for the chorus, as well as president of the organization. Ida Hult is business manager. Ruth Pehrson will again tour with the organization as violin soloist.

G. SMEDAL

### Carleton College Groups to Visit Cities

NORTHFIELD, MINN., March 27.—Thirteen Minnesota and South Dakota cities and towns are on the itinerary for the joint tour of the Carleton College Glee Club and String Quartet. The opening engagement has been set for April 1 at Minneapolis and the closing one at Owatonna, Minn., on April 13. Other points to be visited during the tour included Glencoe, Granite Falls, Ortonville, Milbank, Hecla, Aberdeen, Redfield, Mitchell, Sioux Falls, Huron and New Ulm.

G. SMEDAL

### Miss Byrd to Play MacDowell Sonata

MacDowell's "Keltic" Sonata will be a feature of the piano program to be played by Winifred Byrd in Aeolian Hall the afternoon of April 6. Haydn's Variations in F Minor, four Scriabin numbers, two Chopin Etudes, and pieces by Tchaikovsky, Bartók, Castelnuovo-Tedesco, MacDowell and Wagner-Hutcheson are also listed.

### Edwin Hughes Appears in Texas

Edwin Hughes, pianist, appeared at the South Plains Music Festival in Lubbock, Tex., on March 25 and 26, giving a recital on the first day, and conducting a master class session for the benefit of pianists in the festival association on the second day.

## ROCHESTER CONCERTS

### Admirable Performances Are Given by Resident Artists

ROCHESTER, March 27.—Richard T. Halliley, baritone, until recently a member of the Eastman Opera School, and at present soloist and choirmaster in the Baptist Temple, gave his first Rochester song recital in this church on March 25. The assisting artists were Gerald Kunz, violinist; Emanuel Balaban, pianist, and Charles Sharp, organist of the Baptist Temple. Mr. Halliley's voice is resonant and of a dramatic quality; and his songs in English, German and Italian were thoroughly enjoyed. Mr. Kunz and Mr. Balaban opened the program with a masterly interpretation of Grieg's C Minor Sonata, and Mr. Kunz' other selections were equally attractive. Mr. Balaban's accompaniments are always a delight.

E. Harold Geer, organist at Vassar College, gave a recital in Kilbourn Hall March 25 before an audience of Eastman School students, who were guests, and others who paid admission. Mr. Geer played a well-chosen program of Bach, Franck, Saint-Saëns, Honegger, Vierne, Parker and Widor, with a Vaughan-Williams prelude as a novelty. His playing was authoritative and colorful and was much enjoyed.

Edwin Grasse, blind violinist and composer, played at the Helen Keller meeting in Convention Hall on March 23, and was enthusiastically applauded by the large audience. Mr. Grasse plays easily and gracefully with excellent technique and also very appealingly. Mary Ertz Will accompanied him at the piano.

MARY ERTZ WILL.

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## New York's Concerts and Recitals

(Continued from page 23)

far different from that of the tense emotionalism of the opera excerpts.

Beginning with an old Italian group in which his tone had more of sensuous glow than was true of it later in the program, he made eloquent use also of two Pizzetti numbers, "I Pastori" and "Angelica," typical of the still rather unfamiliar style of that Italian modern. Two Schubert songs, "Ihr Bild" and "Ungeud" carried him into other fields where his interpretations, while well conceived, somewhat missed fire. Subsequently came songs in French and Spanish and English, with a repetition demanded of Campbell-Tipton's "The Crying of Water." The singer's articulation was at all times clear and his treatment of English words especially good. At times he drove a vibrato into upper tones, but it was a recital that proffered little opportunity for fault-finding. Ellmer Zoller was a satisfying accompanist. O. T.

### Ilse Niemack Returns

Ilse Niemack, violinist, who has been heard in New York, as well as in European musical centers, appeared in Aeolian Hall on the afternoon of March 27, featuring a Concerto by Serge Borkiewicz, which had, as far as can be ascertained, its first New York performance on this occasion.

While Miss Niemack's playing of the work was excellent and calculated to bring out the best of it, the piece itself is not of either startling interest or startling originality. However, any variation from the run-of-mine in violin concertos, is the occasion for thanksgiving. The artist's second group was of pieces by Gluck, Hubay, Mendelssohn and Pugnani. The third was by Dvorak, Debussy and Cecil Burleigh, and the program wound up with Zarzycki's Mazurka.

In Achron's arrangement of "On wing of Song" Miss Niemack displayed some beautiful legato tone of much fuller calibre than when she was heard here before, and the Kreisler arrangement of Pugnani's Prelude and Allegro was also excellent. As a matter of fact, Miss Niemack maintained throughout her recital a very high level of violin playing. Frederic Bristol at the piano was a more than able assistant. J. A. H.

### Helvetia Männerchor

After the concert of the Helvetia Männerchor on Saturday evening, March 27, at Aeolian Hall, one felt that the thing for singers to be was Swiss. The most conspicuous feature of this concert was the excellent diction in four languages. The chorus, which was under the leadership of Ed. E. Bechtel, gave a long program of popular and folksongs, some of them in Swiss dialect, and most of them new to America. There was also, on the list, a male quartet (with yodel) featuring Charles Jenny as solo yodel. Berty Jenny, mezzo-soprano, was heard in a group of songs by Scarlatti, Hüe and LaForge. Cecille Staub, pianist, gave the Chopin A Flat Ballade, and other pieces by Sauer, Friedman and Bala-kirreff. N. T. M.

### Lea Luboshutz Again

Lea Luboshutz gave her second violin recital of the season in Aeolian Hall last

Sunday afternoon, with a reliable colleague in Kurt Schindler. Mme. Luboshutz played a program, the substances of which were the G Major Sonata by Brahms and an Adagio and Fugue for violin solo by Bach. There were also the Conus Concerto and smaller efforts by Le Borne, Jakobi, Achron, Godowsky-Press, Monsigny-Franko and Bazzini. In the Bach Mme. Luboshutz was remarkably impressive, in a performance almost entirely devoid of the boredom usually attendant upon works for unaccompanied violin. The Brahms work was well played in the main, except for an occasional thinness of tone. Her technic was adequate at all times. D. S. L.

### Florence Austral's Second

Though struggling with an indisposition which at times clouded her tones, Florence Austral, soprano from the Antipodes by way of London and the Cincinnati May Festival, again filled Carnegie Hall with the peal of her Amazonian upper voice the afternoon of March 28. There were thrilling moments in which this voice suggested that, big as it now is, there are possibilities in breadth and depth that have not yet been attained for it. At its best, this organ is unquestionably one of the most notable of the day.

Because the singer appeared under circumstances unfavorable to her best delivery, it would be manifestly unfair to signal out minor details of this recital for criticism. However, it would seem that she should take corrective measures with respect to the transitional notes between her ringing head tones and the heavy chest tones into which she descends at the bottom of her scale. There is a gap here of uncertain quality and resonance—or was at this recital—which may become more and more troublesome.

One of the most commendable details of Mme. Austral's singing was her easy enunciation of English words. Her German was not so good. In two Handel oratorio excerpts, "From Mighty Kings" and "Oh! Had I Jubal's Lyre," she disclosed a flexibility in runs and divisions unusual in a voice of such weight and power. Quite the loveliest singing of the afternoon, however, was in the Strauss "Traume Durch die Dämmerung," spun out in soft phrases of much tonal charm and admirable control of the breath. Included in the varied program were the dramatic

Beethoven Scena, "Ah, Perfido" and "Ritorna Vincitor" from "Aida." "Brünnhilde's Battle Cry" was among the extras. Herbert Carrick was the accompanist. O. T.

### Mr. Samuel Sans Bach

Having attained a niche for himself by the not so difficult method of becoming known as a specialist, Harold Samuel thought it would be well to prove that he could play other than the music of Bach with success. This he undertook in the Town Hall where a good sized audience gathered on the afternoon of March 28, listened patiently to the end of a Bach-less program, and then called loudly for Bach.

Not only because the experiment did not quite come off does one hope that he will not again diverge to any great extent from his chosen field. Without him (in his specialist rôle) we should not hear the English and French Suites, the Partitas, the Fantasias, Toccatas, Overtures, the neglected Preludes and Fugues of music's All-Father. Bach, after all, is certainly more important than anything

Mr. Samuel had chosen for his cosmopolitan program.

Sunday's list began with two Elizabethan virginal pieces, "Nancie" by Thomas Morley and the "King's Hunt" of John Bull, followed by three Lessons in D, G and E Minor, of Scarlatti. These Mr. Samuel played healthily, briskly, yet not without moments of caressing warmth, not, also, without moments of injudicious pedaling. The infrequently heard Humoreske of Schumann was very dry and very long.

Debussy's lovely "Children's Corner," which, like the "Kinderscenen" of Schumann, is juvenility remembered wistfully by an adult, was unexpectedly happy in Mr. Samuel's care. Only the "Golliwog's Cake-Walk" was obvious and somewhat distorted. The "Serenade for the Doll" was utterly beautiful in its tenderness, and "The Snow is Dancing" was, as M. Cortot conceives it, a melancholy pleasure to watch "with nose pressed against the window." Mr. Samuel's snow fell in the soft glow of a

(Continued on page 37)

## Music of "New" Russia Given N.Y. Hearing

A concert of new Russian music (1918-25) presented to invited guests of Steinway & Sons on the evening of March 27, in Steinway Hall. The program:

Sonata No. 2 for piano, Op. 11..Melkikh

Nadia Reisenberg

"Andante Patetico" for cello, Op. 17, Alexandrov

Mikhail Bukinik

Three songs from Cycle, "My Country," Olenin

Olga Avierino

Piano soli:

"Une Idylle," Op. 21.....Alexandrov

"En Occurrence," Op. 5, No. 1, Polovinkin

Etude, "La Mer," Op. 4.....Pavlov

Nadia Reisenberg

"Oriental Poem" for violin, Op. 14, G. Krein

Mischa Mischakov

Four songs from Cycle, "A Peasant Lad".....Olenin

Olga Avierino

Sonata No. 5 for piano, Op. 10..Feinberg

Nadia Reisenberg

Accompanist: Raymond Bauman

Alfred J. Swan, musicologist and biographer of Scriabin, prefaced this program with a brief survey of Russian music in the revolutionary period, pointing out the influence of Scriabin's harmonic system upon the present generation of Russian composers. The truth of his contention was manifest in the sonatas of Melkikh and Feinberg.

Each of these works is in one movement of a character more improvisational than formal. Both composers exhibit the tendency to psychological writing that is an inherent trait in Russian music, Melkikh in a dark, Byronic manner, and Feinberg in a more finished poetic style of considerable subtlety. Melkikh is oratorical and not altogether free from bombast, while Feinberg is a sensitive portrayer of emotional states.

The two compositions of Alexandrov obviously stem from Tchaikovsky in their melodic lines and their excess of sentiment. In the samples of the work of Polovinkin and Pavlov, one found Liszt and Scriabin in about equal proportions. Gregory Krein's poem for violin and piano is specifically Hebraic, and not vaguely "oriental," as the title would imply.

The songs of Alexander Olenin were the most remarkable items on the program, proving that the racial spirit of Russia is articulate amid the clamor of modernism. Simple songs of the peasants, harmonized unpretentiously with the strictest economy, they have a profoundly moving beauty. Not since Moussorgsky laid down his pen, have any songs so vitally expressive of the folk come to us from Russia. R. B.



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VIOLIN PIANO 'CELLO

IN AMERICA JANUARY, FEBRUARY, MARCH, 1927



## New York's Week of Concerts

[Continued from page 36]

street lamp, one felt, and not in the glare of an advertising sign. W. S.

### Eustachy Horodyski Plays

Eustachy Horodyski, pianist, gave a recital Sunday afternoon, March 28, in Steinway Hall. He proved to be an exceedingly able pianist, musicianly, authoritative, careful. He played an exacting program that had on it Beethoven's Sonata quasi una Fantasia, Op. 27, No. 1; Schumann's Symphonic Studies, The Brahms Waltzes, Op. 39, and Chopin's B Minor Sonata. The Beethoven was fittingly classic; the Schumann studies, conservative and restrained but distinctively and suitably varied. In the Brahms Waltzes and the Chopin Sonata, Mr. Horodyski came nearer to being a great pianist. He blurred some of his colors with too much pedaling, to be sure, and he lost the force of several of his transitions, but on the whole his performance was excellent. The Waltzes in G Sharp Minor and B, and the popular A Flat were beautifully played. It would be interesting to hear him in a larger hall.

E. A.

### Magnhild Styhr's Début

Magnhild Styhr, a young Scandinavian pianist, was presented in a debut recital under the auspices of the Norwegian National League in Aeolian Hall on Sunday evening, March 28. Miss Styhr, who studied principally in Europe, showed promising qualities, including considerable dexterity and desirable restraint in her playing. Particularly to be commended was her musicianship, which embodied the best of taste, saving her from excesses of vigor and giving well-rounded outlines to her interpretations. Bach's "Italian" Concerto was a considerable test of her executant powers. The young artist gave a good technical performance, clean-cut in finger-work and judiciously phrased, in Beethoven's "Moonlight" Sonata. Atmospheric pieces by Ravel, Chopin, Casella, Castelnuovo-Tedesco, Backer-Grondahl and Grieg completed the list. The audience was extremely cordial.

G. D.

### Notes from the Saenger Studios

The fifth monthly musicale of the season at the Oscar Saenger studios, was given on March 16, and was unusually interesting. Songs were sung by Rebekah Crawford, contralto; Florence Armstrong, mezzo-soprano and Richard Hale, baritone. The Waltz Song from "Romeo and Juliet" was charmingly sung by Ruth Bender, soprano. Miss Crawford was heard to advantage in "Faltering Dusk" by A. W. Kramer. "O, That We Two Were Maying" by Nevin, and for an encore, "I Know a Lovely Garden," by Guy d'Hardelot. Miss Armstrong gave much pleasure in Cyril Scott's "Unforeseen," "Consecration" by Manney, "Southern Song" by Landon Ronald and "The Answer" by Terry. Mr. Hale sang with artistry and

warm feeling, "Where'er You Walk," and members of Caldara, Damrosch and Burleigh. The surprise of the afternoon was the appearance of the Saenger Ladies' Quartette, recently formed, which gave "All Through the Night," and "The Tambourine Player," by Schumann. The quartette is composed of Kathryn Newman, Ruth Bender, La Ferne Ellsworth, and Rebekah Crawford. The voices blend beautifully and they sang with spirit and good effect. Miss Newman and Miss Crawford gave the Duet from "Madama Butterfly," which they sang delightfully.

After this came the last act of "La Traviata," with Melvena Passmore, Ruth Bender, William Prevost, Paul Farber, and John Gutscher. The last act of "Carmen," sung by Verna Scott, William Prevost and chorus, and the Italian Street Song and Chorus, from Herbert's "Naughty Marietta," sung and acted with spirit by Kathryn Newman and the Studio Chorus. Willis Alling played accompaniments and Mrs. William C. Prevost and Miss La Ferne Ellsworth, charming hostesses presided at the tea table.

## PHILADELPHIA FARE IS RICHLY BALANCED

### Triple Concerto Feature of Concert Given Under Stokowski

By H. T. Craven

PHILADELPHIA, March 28.—The Philadelphia Orchestra, Leopold Stokowski, conductor; Hans Kindler, 'cellist, Thaddeus Rich, violinist and David Saperton, soloists, was heard in concerts in the Academy of Music on March 26 and 27. The program was as follows:

Concerto in C for Piano, Violin and 'Cello ..... Beethoven  
Toccata and Fugue in D Minor ..... Bach  
"Don Quixote" ..... Strauss  
"Finlandia" ..... Sibelius

The balance and richness of this musical

fare has scarcely been excelled at any of the season's concerts. Especially welcome was "Don Quixote." The opulent and graphic score was eloquently and sympathetically interpreted by Mr. Stokowski, and Mr. Kindler played the important first 'cello measures with exquisite tone and keen poetic imagination.

The Beethoven triple concerto had nobility and firm classic authority, with the solo passages entrusted to Mr. Kindler, Mr. Rich and Mr. Saperton. The transcription of the majestic Toccata and Fugue of Bach exhibited Mr. Stokowski and his men in a field which they have made peculiarly their own and was, in the interpretation, a masterly exposition of an exalted type of musical architecture. The usual stirring effects were attained in Mr. Stokowski's reading of the familiar "Finlandia."

### Lewiston Enjoys Appreciation Courses

LEWISTON, ME., March 27.—For the first time in years, courses in music appreciation are being given in Lewiston. One is still in progress, having begun this semester at Bates College, under the direction of Selden T. Crafts; the other has just concluded. The latter was conducted by Angie L. Starbird for members of the Business and Professional Women's Clubs.

ALICE FROST LORD.

### Curtis Recital is Given by Salmond

PHILADELPHIA, March 27.—Felix Salmond, 'cellist, who teaches at the Curtis Institute of Music and is a member of the Curtis Quartet, gave the thirteenth program in a series presented by faculty members. On his program were Bach's Adagio, transcribed for the 'cello by

Alexander Siloti from the Toccata in C for organ, and compositions of Veracini, Samartini, Dvorak, Fauré and Brahms. A composition by Frank Bridges was written for and dedicated to Mr. Salmond. Throughout the program the artist maintained a close contact with his listeners. His encores were the "Londonderry Air" and a Tarantella.

### Anna Case Heard at Ohio University

ATHENS, OHIO.—Anna Case was heard here in recital recently as the seventh offering of the Ohio University Music and Lecture Course. She sang numbers by Handel, Bach, Mozart, Paul Vidal, Nerini, A. Flegier, Gabriel Pierné, "Mi Chiamano Mimi" from "La Bohème" and songs in English by Wintter Watts, Rachmaninoff, Roland Farley, Halden Kjerulf and Robert Huntington Terry. She had a very cordial reception.

## D'ALBERT CONCERTO IS COAST NOVELTY

### Frits Gaillard Is 'Cello Soloist With Rothwell Players

By Bruno David Ussher

LOS ANGELES, March 27.—Eugen d'Albert's 'Cello Concerto formed the novelty of the eleventh popular concert of the Philharmonic Orchestra on the afternoon of March 22, with Frits Gaillard as soloist. The following program was led by Walter Henry Rothwell:

March, "Pomp and Circumstance" ..... Elgar  
"Waldweben" from "Siegfried" ..... Wagner  
Concerto for 'Cello in C Major, Op. 20, d'Albert  
"Carmen" Suite, No. 1 ..... Bizet  
"Tannhäuser" Overture ..... Wagner

Mr. Gaillard, who is assistant principal of the 'cello section, formerly of the Amsterdam Concertgebouw Orchestra, gave a reading of notable musicianship and arresting tonal qualities, though somewhat lagging in tempo at times. He was very well received. The Concerto must be classed among the best in the literature for this instrument. While unequal in material and a trifle long, it is really of symphonic caliber.

Good playing marked the remaining program numbers, of long repertoire standing. There was cordial applause.

Sunday evening music of lighter, if charming, quality was provided by the Little Symphony, under Adolf Tandler, at the Biltmore Ballroom. Alice Forsyth Mosher, Los Angeles soprano, displayed a soprano of lovely texture and good technic in "Depuis le Jour" from "Louise," and songs by Chopin, Dvorak and Gilberté.

### Errolle Bruised in Taxicab Mishap

Ralph Errolle, tenor of the Metropolitan Opera, was slightly bruised when he was in a taxicab mishap on March 26. Mr. Errolle did not appear in that evening's performance of "L'Oracolo" at the Metropolitan, but was subsequently reported as recovered.

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"It was a pleasure to hear Sue Harvard, soprano, again. She is always artistic. Her voice is the same lovely organ and her readings were marked with the same sureness."—Pittsburgh Post

"Miss Harvard's voice, especially in the beautiful high registers, has tones of unusual insinuating quality; her declamatory passages were vigorous and stood out in bold contrast to the choral background."—Pittsburgh Dispatch

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## Boston Activities

March 27.

Rehearsals are in progress at the New England Conservatory for a performance of "Madama Butterfly," to be given in the Boston Opera House on April 24. Present and past students will participate, the performance to be under the direction of Wallace Goodrich.

Four episodes from the "Robinson Crusoe" Suite of Richard Stevens were presented at a piano recital by Ella Flanders, '24, in Recital Hall on March 24. These expressive little pieces, entitled "Robinson Crusoe," "Friday," "Parrot" and "Dance of the Cannibals," were written for Guy Maier, Conservatory '13, who has played them at children's concerts in every part of the country. Miss Flanders, who comes from Skowhegan, Me., is a pupil of the composer. She was assisted in her program by Mary Howland Jacobs, mezzo-contralto, whose accompanist was Madeleine Meredith, '23.

Mayor Nicholas has named the following advisory committee to act with the Park Department for the band concert season of 1926: Wallace Goodrich, chairman; Courtenay Guild, Mrs. Frances Goulston, Agnes H. Willey, Mrs. Morgan Butler, Mrs. Arthur B. Chapin and Dr. Archibald T. Davison.

Rudolph Toll was clarinet soloist at the Thursday Morning Musical Club of Watertown on March 18, with Mrs. Harry M. Browne at the piano. The program consisted of pieces by Niels W. Gade, Gabriel Pierné, R. de Boisdeffre and Goddard.

"Music Day" was observed for members and guests of the Brookline Woman's Club, March 22. Helen M. Bowers presented Amelia Lueck Frantz, dramatic soprano; Dallis Frantz, pianist, and the Copley-Plaza Trio—Alf Ryder, pianist; Louis Besserer, violinist, and Irving Snow, cellist.

Frederic Tillotson, pianist, and Gertrude Ehrhart, soprano, were acclaimed in a recent concert in the Fay School, Southboro, Mass.

The Whitman Woman's Club held its annual musicale on March 24, when the following artists appeared: Marjorie Warren Leadbetter, soprano; Raymond Simonds, tenor, and the Paul Shirley Trio from the Boston Symphony, consisting of Paul Shirley, viola; Jacobus Langendoen, cello, and Reginald Boardman, piano.

Grace Cronin, pianist and pupil of F. Addison Porter, was acclaimed in a recent concert in the Boston Art Club. Miss Cronin played compositions by Chopin, Bach, Saint-Saëns and Brahms-Bendel. Agnes Kise, contralto, was the assisting artist.

Nellie Evans Packard, voice teacher, with studios in this city and Brockton, sails April 3 on the Carinthia for a cruise in the Mediterranean. The sailing date marks the thirty-sixth anniversary of Mrs. Packard's marriage to Frank Packard of Brockton, who will accompany her. Mr. and Mrs. Packard

will also visit Italy, France and England. They also propose to attend the National Eisteddfod, Swansea, Wales, in August, where Rhys Morgan, tenor of New York, will appear as soloist.

Artiss de Volt will present a program of harp music for the Aristos Club, April 4, in the Hotel Somerset.

Chester Cook, pianist, has appeared at Biddeford, Me.; Natick, Mass.; Dr. Hale's Church, Boston; Lynn Historical Society; Nashua, N. H.; Cambridge, and in recital with Mme. Ferrell, soprano, in Steinert Hall and the Copley-Plaza ballroom. He also gave a recital with Roland Tapley, violinist of the Boston Symphony, at Melrose, Mass. Mr. Cook teaches as well.

On March 28 Henry Gideon will conduct the Jewish Choral Society in the Boston Y. M. H. A., Roxbury, Mass. Jeska Swartz-Morse, contralto, will be the soloist. Mrs. William Arms Fisher, president of the Boston Civic Music Association, and Agide Jacchia, director of the Boston Conservatory, will address the gathering.

Frederic Tillotson, pianist; Dorothy George, mezzo-soprano, and Reginald Boardman, accompanist, were acclaimed in a musicale given by the Hunnewell Club in Wellesley, Mass., on March 14. Mr. Tillotson played compositions by Brahms, Chopin, Liszt, Debussy, Scriabin and Rachmaninoff. Miss George sang works by Peri, Novello, Winter Watts, Thomas, Donizetti, Mana Zucca, Martin Shaw, Sidney Homer and Hageman. Mr. Boardman was an able accompanist.

W. J. PARKER.

### MUSIC AND ATHLETICS

#### Boston Association Ends Tenth Season with Fine Concert

BOSTON, March 27.—The Boston Athletic Association's tenth concert season was brought to a successful close Sunday evening, March 13 with a triumph for Louise Hunter, lyric soprano of the Metropolitan Opera Company, and Vannini's Symphony Ensemble. The program contained the Overture, "Merry Wives of Windsor"; Liszt's "Liebestraum"; "La Tregenda" from "Le Villi" (first time), Puccini; "Je suis Titania," from "Mignon"; "Kol Nidrei," for cello, Bruch; "Inno al Sole" from "Iris" Mascagni; songs by Watts, Graham and Bishop; "Napoli" from "Impressions of Italy," Charpentier, and the Doll's Song from "The Tales of Hoffmann."

Miss Hunter showed herself a genuine artist. Her interpretations were perfect, and the sound musicianship displayed in arias and simple songs stamped her as a singer of rank. J. Langendoen pleased with his cello solo.

Augusto Vannini led his orchestra in "Auld Lang Syne," the vast audience spontaneously rising and singing the piece.

W. J. PARKER.

#### Boston Concerts Announced

BOSTON, March 27.—The Weterlow Musical Bureau, Inc., announces, among its attractions for the season of 1926-27, the Wolfsohn series. Several of last year's attractions will be repeated in response to popular demand. For the same reason the following artists will

be added: Allan McQuhae, Louise Homer, Ernst von Dohnanyi, Mary Lewis, and the Glasgow Orpheus Choir. The latter will make a brief tour of America, appearing in Boston on Oct. 11. Maria Kurenko, Reinald Werrenrath, Albert Spalding, Cecilia Hansen, the London String Quartet, with Louis Cornell, pianist, are listed in the series. In addition to the Wetterlow-Wolfsohn series, the Detroit Symphony will appear. A free concert will be given for children by this orchestra.

W. J. P.

### SINGS IN CANTATAS

#### Church and Concerts Engage Attention of Edgar Isherwood

BOSTON, March 27.—Edgar Isherwood, Boston tenor and soloist at the Brighton Congregational Church, has been much in demand for church and concert work this season.

He sang at Brighton, Mass., on Feb. 9; Medford, Mass., Feb. 14; Hyde Park, Mass., Feb. 21; Arlington, Mass., March 2, in "The Seven Last Words"; and at Lowell, Mass., on March 14. He was engaged for the "Crucifixion" at Hyde Park, March 21, and is announced for "Olivet to Calvary," Brighton, Mass., March 28. He will give a recital with Margaret Lally, soprano, in Rogers Hall School, Lowell, Mass., in April, and is to appear at a concert of the Athol High School chorus, Athol, Mass., April 16.

Mr. Isherwood's singing at Lowell in "The Seven Last Words" displayed a voice of singular sweetness and purity. After youthful study of violin and piano, Mr. Isherwood became especially interested in voice while a member of the Choir of Christ Church, Hyde Park. He took up singing with Frank E. Doyle, who has been his only teacher.

W. J. PARKER.

#### Stella Robertson Gives Recital

BOSTON, March 27.—Stella Robertson, mezzo-contralto, gave a recital at the Women's Republican Club on March 16. Miss Robertson scored a success with her rich voice and her fervid singing. Henry Levine was the accompanist.

WILLIAM J. PARKER.

## ST. LOUIS SYMPHONY GAINS NEW SUCCESS

### Ganz Also Reaps Honors in Solos at Webster Groves

By Herbert W. Cost

ST. LOUIS, March 27.—A program of extensive proportions was heard in the subscription season of the St. Louis Symphony on a Friday afternoon and Saturday night, when Rudolph Ganz conducted the following program:

Concerto Grosso in B Minor....Handel  
(First time at these concerts)  
Symphony in D Minor.....Franck  
Suite from "Snegourochka,"  
Rimsky-Korsakoff  
(First time at these concerts)  
Polovitsian Dances from "Prince Igor,"  
Borodin

For sheer beauty of coloring and technique, the orchestra was never in better form. Particularly in the Franck Symphony was it happy under Mr. Ganz' magnetic direction. Mr. Ganz led the Handel work from the piano.

Mr. Ganz also gave a triumphal piano recital at Webster Groves. The concert was under the auspices of the Young Musicians' Club of the Stevenson Piano School, and took place in the Armory before a large audience. Six Chopin numbers, the "Appassionata" Sonata, and three of his own compositions, "Marche Fantastique," "Caprice" for right hand alone, and "After Midnight," were on the list. Griffes' "The White Peacock," dedicated to Mr. Ganz, and Debussy numbers were also played. Superb pianism was displayed throughout the program.

Oliver Smith of Chicago, formerly of St. Louis, gave a song recital at Moolah Temple for the benefit of the Jefferson Memorial Foundation. He was assisted by John Kessler, pianist, and Audrey Call, violinist.

NORTHFIELD, MINN.—The new music hall at St. Olaf College is rapidly nearing completion and will be ready for occupancy about the first week in April.

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#### The Boston Transcript

"Mr. Siegel possesses a sense of style which enables him to get across to his audience the essential differences between different lands and different periods. Thus he felt equally at home in the rigors and severities of the somber old sonata of Leclair; equally so amid the complexities of the very modernistic Szymanowski; and in same degree all along the line."

#### The Christian Science Monitor

"Mr. Siegel plays sincerely and altogether without affectation. He is more impressive in his unassuming straight-forwardness than many a fiddler haunting a dancing bow and flowery technique."

#### The Boston Globe

"Mr. Siegel avoids the hackneyed pieces and yet finds interesting ones in their places."

"To say this when a program contains, as last evening, such familiar compositions as Rameau's 'Musette' and 'Tambourin,' or the 'Devil's Trill' of Tartini may seem paradoxical. But it is certain that Mr. Siegel made all of these compositions sound as they have never sounded before."

Mr. Siegel has mastered the technical secrets of his instrument, and his ability to subordinate the mechanical to the translation of the work at hand, has earned for him the distinctive title of "Master Interpreter" among present day violinists.

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## Nebraska Teachers Assemble in Tenth Annual Conference

(Continued from page 1)

Robbins, secretary-treasurer, and Albert Sievens, head of the piano department of Wesleyan University of Lincoln, vice-president.

The convention was held at the First Central Congregational Church, with headquarters at the Blackstone Hotel. Fred G. Ellis, president, welcomed all to Omaha and thanked the Omaha Chamber of Commerce for its support of the convention. Dr. Herman Von Schulte, dean of Creighton College, spoke of the influence of music on civilization. Jazz music of today was mostly noise, he said, that would "unseat the reason and destroy the nervous system." He urged music teachers to strive to subdue this style of music and build up a creative body to take its place, out of which a new motive of music might arrive.

A feature of the convention was the master class conference, led by Lee Pattison, piano; Victor Kúzdö, violin, and Herbert Witherspoon, voice. Meetings were arranged so that students could enjoy a session with each teacher. Mr. Pattison, introduced by Martin Bush, secretary and treasurer, opened the classes and played music by Schumann, Chopin and modern compositions.

Victor Kúzdö, of New York, was introduced to the violin class by Louise Shaddock Zabriskie, vice-president. Mr. Kúzdö, assistant to Leopold Auer, chose the practical and useful side of violin teaching for his lecture subject. The Auer principles underlay Mr. Kúzdö's remarks. He emphasized the pedagogic side. Mr. Kúzdö covered the ground thoroughly and clearly.

Tuesday afternoon brought Herbert Witherspoon, president of the Chicago Musical College, who was introduced by Fred G. Ellis, president of the Association, to those interested in voice work.

Mr. Witherspoon spoke on the fundamentals of singing technic. Illus-

trations were given by using local students. Mr. Witherspoon would first have the student sing in his own way, then he would advise him to breath in a certain way, to change his thought vision and body position.

A banquet was given at the Blackstone Hotel on Tuesday evening. J. H. Simms was toastmaster. The speakers included Adrian M. Newens, Mr. Kúzdö, Sandor Harmati, Mr. Pattison, Edgar Stillman Kelly, who spoke on the work that is being done by the National Federation of Music Clubs; and Mr. Witherspoon, who took the subject "The American Music Student." Credit for the success of the banquet goes to Corinne Paulson-Thorsen, Louise Shaddock Zabriskie and Mrs. Martin Bush.

The Omaha Symphony Concert with Frances Nash, pianist as soloist, was a brilliant climax to the conference.

MARGARET GRAHAM AMES.

## TO TEACH ON COAST

### Faculty of Master School of Musical Arts for Summer Announced

LOS ANGELES, March 27.—A distinguished group of teachers will assemble here this summer under the banner of the Master School of Musical Arts, directed by Lazar S. Samoiloff. This will be the second summer session of this school, and indications point to more enrollments than were recorded in the first season, when students came from thirty-seven cities and eleven States.

Alice Seckels will again be manager of the school, with studios in the Fairmont Hotel. The following faculty is announced: Sigismund Stojowski, piano and composition; Mr. Samoiloff, singing; Emil J. Polak, coach; A. Kostelanetz, sight reading and ear training, and Annie Louise David, harpist.

### Officers Chosen for San Antonio Music Week Association

SAN ANTONIO, March 27.—Music Week Association elected the following officers: Mrs. Eli Hertzberg, president; Mrs. J. M. Krakauer, vice-president; Mrs. A. L. Henderson, recording secre-

tary; Fern Hirsch, corresponding secretary. Weekly meetings are held in preparation for annual music week celebration. Mrs. Wallace Noble Robinson, mezzo-soprano, and Jacob Waelder, bass, were soloists at a luncheon held recently in the St. Anthony Hotel by the San Antonio Musical Club, honoring Mr. and Mrs. Orin Kirkpatrick, Mr. and Mrs. Nat M. Washer and Mary Aubrey Keating, members who have returned from travel and study abroad. Mrs. Nat Goldsmith was the accompanist.

GENEVIEVE M. TUCKER.

## REBER JOHNSON WELCOMED

### Violinist Gives First Recital at Oberlin Conservatory in Ohio

OBERLIN, OHIO, March 27.—Reber Johnson, violinist and recent addition to the faculty of the Oberlin Conservatory, gave a recital here recently in Warner Hall.

Mr. Johnson played Handel's Sonata in E, Brahms' Sonata in A, Saint-Saëns' "Havanaise," Rimsky - Korsakoff's "Hymn to the Sun," Edwin Grasse's "Waves at Play," Kreisler's "Tambourin Chinois" and Kochanski's arrangements of de Falla's "Le Drap Mauresque," "Asturienne" and "Chanson."

Mr. Johnson spent the early part of the winter in Paris, studying with Lucien Capet and playing at private musicales. He has been very warmly received at Oberlin. His first recital was a notable success. He played throughout with unflinching artistry, gave greatest pleasure, perhaps, with the de Falla numbers, which were new to Oberlin.

### Texan Club Elects Officers

SAN ANTONIO, TEX., March 27.—American Creole music was the topic for study at a meeting of the Tuesday Musical Club, March 19, under the direction of Mrs. Arch Henderson. Mrs. Richard French read the paper. A program illustrating Creole music was given by Mrs. Alexander McCollister, Betty Longacre Wilson and Walter Dunham. Election resulted in the following officers for the Club: Mrs. Eli Hertzberg,

## Journeys of Friedman Extend from European Countries to America

(Portrait on Front Page)

Ignaz Friedman, pianist, is just bringing to a close the fifth, and in many ways the most successful, of his American concert seasons.

This season Mr. Friedman has only been in America three months, during which time he has appeared in the principal cities of this country, as well as in Canada, closing with a tour of the Pacific Coast.

He has been a great favorite on his annual tours, and in most places has appeared for five consecutive years and has already been engaged to appear for the sixth time next season, when he will only be in this country for the first half of the season. Before leaving for his Pacific Coast tour Mr. Friedman gave three New York recitals within a period of three weeks.

His tour of the country next season will only take him as far west as Colorado, and will be under the direction of George Engles, under whose management Mr. Friedman recently went.

Prior to coming to America early in the year, Mr. Friedman made an eighteen months' stay in Europe, playing in France, Germany, Italy, Spain, the Scandinavian countries, England, Poland, Holland, and Austria, his engagements totaling more than 110.

Immediately upon his return from the Pacific Coast, Mr. Friedman will sail for Paris, to fulfill concert engagements in France as well as in other countries on the Continent, and plans to visit Australia for a concert tour this summer.

life president; Mrs. Leonard Brown, first vice-president; Mrs. Richard Craig, second vice-president; Mrs. Stanley Winters, life recording secretary; Gertrude Miller, corresponding secretary; Mrs. Edgar Schmuck, treasurer.

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## Romantic Opera 1700 Years Old Found Among Ancient Manuscripts of Lower Egypt

PARIS, March 25.—Opera seems to have flourished earlier than is generally supposed, if recent discoveries made in Lower Egypt have been rightly interpreted. Writing in the *Revue Medicale*, Dr. Rudolf Schade tells of the unearthing of a fragment of a book, containing directions for a mime-drama with music, which is about 1700 years old. The find was made near Behnesa in Lower Egypt. The reconstitution of the work has been undertaken by Dr. Egill Rostrup, a Danish scientist, who has reported his efforts to the Danish Academy of Sciences.

The dramatic pantomime in the Greco-Roman epoch, Second Century A. D., reached a high development. Song alternated with declaimed verse and prose, and the whole was given with splendid settings. Commenting on the importance of the find, Rostrup says: "We know much of the history of the ancient realistic pantomime from the important researches of Hermann Reich, which are of revolutionary importance for ancient theatrical history." In France the school of the pantomime found notable followers of the great mimetic poet of antiquity, Philistion. The *jongleurs* of the Middle Ages were direct descendants.

The newly discovered work is described by Dr. Rostrup as a set of directions to the stage manager about the representation of a drama. The piece is believed to have been of large proportions, 'as there are seventeen actors. It resembles in its complexity a Shakespearean drama, rather than the light comedy associated with this period.

### A Fanciful Libretto

The action of the opéra-mime discovered in Egypt takes place on the shores of the Indian Ocean. The heroine, *Charition*, a Greek maiden of much

beauty, is in the power of an Indian Prince, who holds her captive in a temple. Her brother comes with other Greeks to rescue her. In the course of a



Scene of the Bastonnade in the Mimetic Opera Found in Lower Egypt, as Conceived by the Cartoonist of "Comoedia"

magnificent religious festival, he makes the Prince and his followers drunk, and delivers the prisoner.

The comic and tragic elements in the work are mingled. *Charition* is a heroine of sentimental opera; her brother is a hero of opera seria, but the Prince is a comic type.

### Religious Fête

The religious fête is a scene such as those in modern grand opera, with songs, ballets and choruses. These follow some scenes in which errors furnish comedy. Thus the Prince has a Greek flayed, and a fool is introduced who does not know the Indian ruler. The whole finds a climax in a scene of bastonnade, or whipping of the soles of the feet.

The Prince addresses to the moon a

hymn full of sentiment and immediately afterward joins in the gambols of his drunken comrades. The element of buffoonery is still more prominent in the valet of the fair *Charition*, who personifies the elementary spirit of burlesque in the Greek pantomime.

One of the musical characteristics of the work, says Dr. Schade, is the extremely frequent use of rolls on the kettledrum. These accompany notably all the entrances of the Prince and his followers and introduce the Festival of the Moon.

Mass ensembles, in the manner of grand opera, predominate. The actors were to appear without masks, a rather modern trait in the ancient drama.

### University Orchestra Plays in Athens

ATHENS, OHIO, March 27.—The Ohio University School of Music presented the University Orchestra, Scott Willits, conductor, in a recent Sunday afternoon concert in Ewing Auditorium. Mrs. Scott Willits was soloist. The program included the "Maritana" Overture, Laurens' "Sieste," the "Dance of the Hours" from *La Gioconda*, Delibes' Ballet "Sylvia" suite, Weber's Concertstück, Orth's "In the Clock Store," the Largo from Dvorak's "New World" Symphony and Hosmer's "Southern" Rhapsody.

### Texans Promote Concerts Plan

SAN ANTONIO, TEX., March 27.—Morris Stern, former president of the Chamber of Commerce, has been active in promoting a plan to offer high grade concerts at popular prices in the new

municipal auditorium which is nearing completion. The auditorium will seat 6000, and through the newly organized San Antonio Artist Series, eight concerts by musicians of international fame will be offered at the price of \$8, \$7 and \$6 for single seats for the series. Nat M. Washer is president of the organization. Edith M. Resch, concert manager, has been chosen general manager. Arthur M. Oberfelder of Denver, Colo., came to San Antonio at the invitation of Mr. Stern to assist in organizing the movement here. GENEVIEVE M. TUCKER.

### CONCERTS IN VANCOUVER

#### Local Clubs Present Programs of Much Intrinsic Merit

VANCOUVER, B. C., March 27.—The final concert for the season of the Vancouver Woman's Musical Club was given on March 24, which was guest day. A splendid program given by the Chamber Music Society of San Francisco included music by Mozart and Ravel, with special selections written for the Society.

Contributing to the program of the junior students' recital under the direction of Vancouver Woman's Musical Club, were Hilda Bone, Grenfell Allen, Fred Leeworthy, Ethel Shone, Elma Newcomb, Frances Dutton, Peter Wheatham, Margaret Milne, Walter Levin, Hannah Engelland, Frank W. Wolfendon, Virginia Lefurgey and Dorothea Kogan.

Participants in the fifth recital of Philharmonic Club were Winifred Langlands, Raymond Forrest, W. Sparrow, Nancy Paisley-Benn, Winifred Taylor, Marjorie Bloomfield, Emma G. Dorsey, Mrs. A. R. Dingman, Mrs. W. E. Green, Kenneth Ross, Hedley V. Tuff, Mrs. Everett Smith, Charles E. Shaw, James Todd, Mrs. E. A. Jamieson, Fred W. Dyke and Ruth M. Jones.

A. WINIFRED LEE.

### Field Chorus to Sing in Chicago

CHICAGO, March 27.—The Marshall Field and Company Choral Society, twenty years old, and one of the finest musical organizations in that group supplied from industrial, commercial and professional corporations of the city, will depart from its customary policy of introducing a large choral work at its approaching spring concert, and will sing instead a miscellaneous program of music dating from Mozart to Carl Busch. Thomas A. Pape, conductor, has engaged Maren Johansen, soprano; Arthur Middleton, baritone, and Allen Bogen, organist, for the concert, to take place in Orchestra Hall, April 14.

### Maurice Rosenfeld Offers Scholarships

CHICAGO, March 27.—Maurice Rosenfeld, head of the Rosenfeld Piano School, will award two free scholarships for the summer master classes to be held during June, July and August. The contest for the awards will be held June 15. Rosalind Kaplan, his pupil, who has been soloist with the Chicago Symphony three times, and with the Detroit Symphony once, will play Chaminade's Concertstück with the orchestra at its children's concerts in April.

### Laura Williams Sings Arab Songs

CHICAGO, March 27.—Laura Williams, soprano, and Syud Hossain, editor and publisher of *The New Orient*, were guests of honor at a reception given

by Mrs. Theodore Holm. Miss Williams, who sang a group of Arabian songs, in costume, will include some of this material, of which she has made a special study in the Orient, on the two programs she will sing in New York this spring.

### Reuter Will Hold Master Class

CHICAGO, March 27.—Rudolph Reuter will hold a summer master class for piano students in the Fine Arts Building this summer. The master sessions have been a part of Mr. Reuter's pedagogical system for a number of years, with the exception of the period in which he was touring in Europe. Mr. Reuter has arranged to have theory, ensemble and other branches of instruction handled by skilled teachers.

### Gaul's "Passion Music" Heard at Ohio University

ATHENS, OHIO, March 27.—The Passion Music of Alfred R. Gaul was given recently at Ohio University, with the University Chorus of 100 voices, assisted by Charles E. Button, baritone. Other soloists were Colene Norveil, soprano; Helen McClaffin, contralto; Willis Edmond, tenor; Wayne Jackson, baritone, and Mrs. C. C. Robinson, pianist.

SEDALIA, Mo.—A municipal boys' band is being organized by Stanley Shaw. J. D. Young of Bolivar will take charge.



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# Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

## Happy Marchesi Days

To the Editor of MUSICAL AMERICA:

Reading the very interesting page about Mathilda Marchesi, in MUSICAL AMERICA of March 20, brought to my mind the very memorable days when I was "sweet and twenty" and a student in that famous studio. Being one of the group of five: "three Emmas and two Nellies," I not only heard Emma Calvé and Emma Nevada at the Opéra Comique, but the débuts of Nellie Melba and Emma Eames at the Grand Opéra in Paris.

Another event of fascinating interest was being one of the four bridesmaids at the Nevada-Palmer wedding in that exquisite little Catholic Chapel in Avenue Hoche, with the great Salvini as "best man," and the wedding breakfast for sixty of the notables in the music-world in the French capital, and my place at table just at the left of the Italian tragedian.

Many times was I also a guest at the home of Etelka Gerster, whom I had first met in Philadelphia, due to her acquaintance with my mother. It was also in Philadelphia that I had sung to the great Christine Nilsson, an interview which made my parents' decision definite as to my going to Mme. Marchesi to study.

One of my first songs is dedicated to Emma Nevada, another to Blanche Marchesi. These items may or may not be of interest, but they are sent for what they may be worth.

These associations may have been forgotten, but we five were there together, and such days do not pass out of one's mind.

ELEANOR EVEREST FREER.

Chicago, March 22, 1926.

## Praises Oratorios

To the Editor of MUSICAL AMERICA:

I have been greatly interested in, and grateful for, the letters which have appeared in recent issues of MUSICAL AMERICA, under the captions "What Ails Oratorio?" and "Oratorio Audiences Wanted," and signed by Alexander Furst and Helen N. Nott.

One finds running through them both an undercurrent of healthy yearning for the spiritual animus which inspired the conceptions of our great oratorios, yearning that this animus may blaze forth in the hearts of the people who, in various ways, support our large choral organizations.

Mr. Furst is right when he states that it demands self sacrifice, "devotion and ideality," to kindle the spirit essential to proper presentation of oratorio, and Mrs. Nott gladdens us by the good news that at present, in Milwaukee, various organizations have in preparation the performance of "The Creation," Henry Hadley's "New World," Mendelssohn's "St. Paul," "Elijah" and other works.

When one recalls the conditions under which the great oratorios were conceived and brought forth, and notes the materialism which has crept into the musical activities of the world today, it is easy to understand why those who regard oratorio as a sacred, a God-given medium through which the "multitudes" are to be "fed"—it is easy to see why these musical disciples are troubled.

When Josef Haydn—the musical apostle of joy and childlikeness—was

crossing the English Channel (on his second visit to England) a flood of light, of inspiration and gratitude to God for the beautiful creation of His making, came to Haydn, and he expressed a quick desire to translate his spiritual ecstasy into music. He says "Never was I so pious as during the time I was working upon 'The Creation.' I fell upon my knees daily and prayed to God to give me strength for the successful completion of this work."

In the closing paragraphs, in my book "A Nursery Garland," in using the theme of "The New Created World" as a beautiful study for children, I say: "There is no warring element in this 'new created world,' but the singing of the 'merry lark' and the 'cheerful host of birds.'"

The "cooing of the tender doves," mingling with the "nightingale's delightful notes"—even the "immense leviathan" was merely "sporting in the foaming wave" to Haydn. In response to the praise of one of his distinguished contemporaries, he said "It was all a gift from God—I have followed the same course in life as in my compositions. I have begun and ended with a 'Praise God,' and all through my life has run a golden thread of divine memories. To Him be all honor and thanks from these poor lips. My whole life bears the impress of his merciful love."

We find Felix Mendelssohn hidden away in the home of his friend Felix Moscheles in London, poring over his Bible, pointing to the history of the prophet Elijah, and crying out, with the radiant joy of his lovely nature: "Read this—if I can only write all that I feel—," and in the same spirit of spiritual illumination did he approach the composition of "St. Paul." We find him composing "Elijah" with the pure tones of Jenny Lind ringing in his ears, and we see their exquisite friendship, further cemented by the consecrated devotion with which Jenny Lind suggested the noble idea of commemorating Mendelssohn's genius by the foundation of a music school, in his name, and by inviting her artist friends to assist her in a grand performance of "Elijah" as the most fitting work for her memorial purpose. This performance was given at Exeter Hall, London, on Dec. 15, 1848, when Jenny Lind gave her services for this occasion, and doubled the value of her assistance, by attending every one of the rehearsals, private and public and giving her priceless gift of interpretation, to every member of the cast and chorus.

Handel wrote "Messiah" in the little house, in Brook Street, London, under divine inspiration, alone, with God, and quietly put away his "young child" with no thought of its production. When his great work was brought forth, Handel demanded that it be sung, by artists who had some understanding of its spiritual conception.

It is well to bear these facts in mind and to accentuate them, whenever these noble, inspired works are given. It has been my joy to study them all in detail. May I add that in having the privilege of aiding in a recent performance of Edgar Stillman Kelley's setting of "Pilgrim's Progress" (given at the Metropolitan Opera House, by the Oratorio Society of the New York City Christian Science Institute just after a visit to

John Bunyan's home, in Bedford, England,) that it came to me that a deeply inspired American composition (one demanding consecrated, detailed study) had been given to us in our time of need.

There is great spiritual awakening in the world today, hidden from "the wise and prudent, and revealed unto babes."

America, under spiritual law and order, must lead in the expression of its harmony.

Let us ring out to His yearning "little ones," as Mendelssohn did in his cry to St. Paul:

"Rise up! Arise! rise and shine! for thy light comes,  
And the glory of the Lord doth appear unto thee."

KITTY CHEATHAM.

New York, March 22, 1926.

## Color Organ Vibrations

To the Editor of MUSICAL AMERICA:

May I reply through your Open Forum to Mary Hallock Greenwalt's communication printed in your issue of March 13, 1926? I write, as does Mrs. Greenwalt, mostly as a matter of protection to your magazine and its readers....

In her second and third paragraphs Mrs. Greenwalt refers to "allied industries which run . . . into the hundred million dollars" concerned with the "light and color emotionally used with the motion picture house overture," etc., and to the damage and losses that any criticism or misstatement might cause to such industries. Now, above all things, I would not wish an article of mine to harm a struggling little industry that ran into the hundred millions of dollars; I therefore left out all reference to motion picture theater uses of light and color in connection with music. For to criticize this field would be like criticizing art in advertisements—art is often found there, but only appears for the sake of advertising. Likewise, in moving picture theaters art often appears, but after all, it is meant only to amuse and entertain if it doesn't prove its ability in this respect by the box-office meter, it is promptly taken off the bill.

In her fourth paragraph she asks what right I have to analyze and weigh the place her work holds in the field of synthesized light, color and music. I believe that under the American Constitution anybody has the right. But had she asked my qualifications, I could say that they were several years of study and experiment on the general problem, and two years in which almost every moment of time was devoted to work with light, form and color and instruments for their production. Add to this a personal acquaintance with three or four of the foremost workers in the field of mobile colorform and stage-lighting in New York, and a great fund of knowledge about the subject derived from many long and earnest conversations with them. Add to this a fairly complete knowledge and perusal of the bibliography of the subject, including Mrs. Greenwalt's pamphlet. And finally, add that I have closely scrutinized one of Mrs. Greenwalt's color-keyboards stored in the basement of a New York theater.

As to what right I have to state that Mr. Wilfred is the first to employ form as an adjunct to the interpretation of music in light, in that I beg to be corrected. William Maulsby Thomas, an inventor of Los Angeles, conceived an

instrument which projected arbitrary colored forms on a screen when music was played or sung into it; the instrument was described in a scientific magazine in 1921. The pioneer Kilmington made several desultory experiments in texturing his mobile colors. And Mrs. Greenwalt claims in her letter to have attempted to use color forms in connection with music ten years before she heard of Mr. Wilfred. In her self-published pamphlet, "Light: Fine Art the Sixth"—a reprint of an address she delivered before the Illuminating Engineers' Society in Philadelphia on April 19, 1918—she utterly fails to record them.

Her statement that "form is a specialty within a universality" I would heartily challenge. Let her read Prof. Cassius J. Keyser's "Mathematical Philosophy"—a popular exposition by an acknowledged authority of the new conceptions of mathematics and geometry (the science of forms!)—if she would learn how important form in an abstract sense is; and how universal; and how unspecialized.

The patents that she mentions can be easily disposed of. The Lovstrom patent is too complicated to be practical, as a glance at the drawing will show. The Maxwell patent is not a color-playing instrument; two or more ordinary projectors throw colored lights on a screen, so that the interposition of an object in the path of the rays produces a variously colored shadow—a well known stage effect. The McCormick patent produces color and perhaps vague uncontrollable forms by the injection of colored fluids into water and their subsequent projection. The Ebeling patent is merely two spotlights so hinged together that their focus changes when their angular relation is altered.

FENN GERMER.

New York, March 25, 1926.

## Echaniz Gives Texan Recital

SAN ANTONIO, TEX., March 27.—José Echaniz, pianist, appeared in recital March 13 in the St. Anthony Hotel ballroom, in response to the request of many who were impressed with his skill as assisting artist to Tito Schipa. The artists spent a week here following their appearance March 8. Mr. Echaniz' program was commended for its refreshing quality. Included were the Bach-Busoni Chaconne, a Chopin group of rarely-heard numbers, and works by Grieg and Liszt. A Capriccio by Mr. Schipa proved a charming composition. Edith M. Resch directed the concert.

GENEVIEVE M. TUCKER.

## Omaha Friends Give Concert

OMAHA, NEB., March 27.—The Friends of Music presented Sandor Harmati, violinist; Mrs. L. F. Crofoot, pianist; Mrs. Samuel Rees, contralto, and Henrietta Rees, accompanist, at the home of Mrs. Charles Metz recently. Mr. Harmati and Mrs. Crofoot played sonatas by Mozart and by Brahms. Their playing was finished and artistic. Mrs. Rees made her début at this time. Her songs included works by Lalo, Chausson, Fauré, Brahms, and Grieg. She is a pupil of the Mary Munchoff studio.

MARGARET-GRAHAM AMES.

## Instruments are Demonstrated

SEDALIA, Mo., March 27.—Carson Meredith's orchestra was presented by the Helen G. Steele Music Club, in a program demonstrating the different instruments, in the Elks' Club. Mrs. John W. Sims told of the development of the orchestra.

LOUISE DONNELLY.

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MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.  
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MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.  
MRS. WESLEY PORTER MASON, 6262 Oram Ave., Dallas, Texas. Normal Classes: Feb. 1, three months; June 1, five weeks.  
ROBIN OGDEN, Box 544 Waterbury, Conn. Normal classes held April and June.  
MRS. LAUD GERMAN PHIPPEN, 1536 Holly St., Dallas, Texas, classes held Dallas and Oklahoma.  
ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va.  
VIRGINIA RYAN, 1070 Madison Ave., New York City.  
ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Calif., June 8, 1926.  
MRS. S. L. VAN NORT, 1431 West Alabama Ave., Houston, Tex.  
MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST



## Alberto Jonás, Musician, Pedagogue, Editor, Author, Tells of Activities

WHENEVER a pupil of Alberto Jonás appears in concert—and every season witnesses many such appearances—the result is, invariably, a pronounced success. The thought then comes to many in the audience: "Why is Alberto Jonás himself not playing any more?" And they wonder what he is doing and whether they can hope for his return.

There are others who are new at concert-going, whose interest in music has been awakened by Mr. Jonás' students at Fordham University, where Mr. Jonás has been giving a course of illustrated lectures.

In these lectures he has laid a groundwork of what the average man should know about music, in a course open to everyone.

"It has been exceedingly interesting and a splendid thing for Fordham to have done," he says. "The course is for laymen. I have shown them how to listen to music—to the piano, the violin, the voice, orchestra, opera, oratorio. I have explained the composition of the orchestra, taught them to recognize the different instruments when they see them. I have told them about the origin, the history and development of the chorus and of the orchestra. And it is surprising to find how little a supposedly well-educated person knows about such things."

"How many, do you suppose, could tell the origin of the word 'orchestra'; how many knew that it meant, in the beginning, a place to dance? On the whole, as much as possible, I have avoided technicalities and I have illustrated everything as I went along, because just talk doesn't go very far alone. I have had them take notes and I have had them ask questions. And certainly the questions have been most illuminating—questions such as 'What is pitch, and how can I acquire what is called true pitch?' 'What is harmony?' 'What should music mean to me?' etc., etc., and I have answered them all, shaping my lectures according to the pattern of things they have wanted to know. It proved well worth the trouble and time,



Murray Studios  
Alberto Jonás

and I am convinced that every university needs a similar course."

In addition, Mr. Jonás has about forty artist pupils and a master class every Thursday in Philadelphia. And he is working on his book—"The Master School of Modern Piano Playing and Virtuosity"—of which three volumes have already been published and gone into the third edition, with over 10,000 copies sold.

"It will probably take six books. Then when I have finished it, I may go back to the concert platform. But now . . . it is my great work. It keeps me and four secretaries busy all the time. It is in four languages—English, German, French, Spanish—for which versatility Mr. Jonás will take no credit. It all came naturally, he says, for he was born in Spain of German parents who had him taught by French teachers."

In "The Master School," Mr. Jonás has had the collaboration of fourteen of the world's greatest pianists: Ossip Gabrilowitsch, Ignaz Friedman, Leopold Godowsky, Josef Lhevinne, Rudolf Ganz, Ernst von Dohnányi, Ferruccio Busoni, Emil Sauer, Alfred Cortot, Arthur Friedheim, Fannie Bloomfield Zeisler, Moriz Rosenthal, Katherine Goodson, Sigismund Stojowski. It is a most comprehensive and authoritative work written on piano playing, with technical exercises of each of the famed fourteen collaborators. There are chapters on "Accuracy," "How to Play Without Striking Wrong Notes," "Rhythm," "Measure," "Accents," "Dynamics," "Agogics." There are chapters on "How to Practice," "How to Perform." But it does not deal with the mechanical side of piano playing alone, to the exclusion of the emotional. Says Alberto Jonás, musician, pedagogue, editor and author: "If I have helped to broaden the young musician's horizon, strengthen his faith in himself, heighten his reverence for the great masters of music, then I have achieved my purpose."

In order to bring "The Master School" to swift completion, Mr. and Mrs. Jonás

### Mrs. Hammerstein Aims to Import French Opera

WASHINGTON, March 27.—Mrs. Oscar Hammerstein, widow of the impresario, announced here this week, after an interview with members of the French Embassy, that she would bring a complete French opera company to this country this fall. This organization, she said, would produce grand and light opera, including the novelties heard in Paris and Monte Carlo. Mrs. Hammerstein said that her plans had been very favorably received by the French Embassy and that she is sailing for France on April 3 to assemble the company. Mrs. Hammerstein explained that in this way she would carry out what was her husband's "fondest dream." This opera company, Mrs. Hammerstein said, would tour the country for limited engagements in various cities, after a season in New York, which, she anticipates, will open in November.

will remain this summer in New York, instead of going to Europe, as has been their custom every year. This will enable Mr. Jonás to comply with the requests of scores of directors and heads of piano departments, from musical institutions all over the country, to teach during the summer months. A special course for teachers only will be held by Mr. Jonás, beginning June 26, lasting six weeks. The principles of "The Master School," how to use it and how to teach it, insuring swift, modern results, will be taken up in the course.

### Helen Mayer Mannings Leads Lansing Conservatory Orchestra

LANSING, MICH., March 27.—The Lansing Conservatory gave an orchestral concert March 21 under the leadership of Helen Mayer Mannings in Temple House. On the program, which was most enthusiastically received, were numbers by Nicolai, Wick-Roberts, Romberg, Van Goens, Schubert. Fred Killeen, tenor, accompanied by E. K. Foster, sang songs by Norton, Russell, Speaks. Mrs. Mannings proved a very able leader. Mrs. Mannings was last year managing director and head of the violin department of the Conservatory, but since her marriage last August to John M. Mannings of this city, she has given up the former position. She is still head of the violin department, however, and teaches a few advanced pupils.

### SOCIETY HAS AUDITIONS FOR AMERICAN ARTISTS

Musicians Among Those Invited to Compete in Hearings—Public Appearances Planned

The Society of American Arts and Letters held the first of a series of auditions for the purpose of discovering and developing talented American dancers, singers, musicians and dramatic artists, on the morning of March 16. Auditions are being held every Tuesday and Friday morning at ten o'clock at 108 West Fifty-ninth Street, New York, and artists are invited to participate.

Those who are found most talented will be given a hearing by American artists at a special audition, which will be held once each month on the stage of one of the leading New York theaters, loaned to the Society for the purpose. Those who pass this second audition satisfactorily will be given an early opportunity to appear publicly, it is stated. For this appearance, the artists will be paid a pro rata share of such money as may be derived from the sale of tickets.

More than 100 artists in the United States are active members of the Society of American Arts and Letters. The organization reports that a few of these are Mrs. Rose Moore Strong, Mary Ellis, Charles Hanson Towne, Channing Pollock, Grace Christie, Laurence Tibbett, Rachel Crothers, John Powell, Victor Harris, Mary Young, Robert Henry, Mr. and Mrs. Fisk, Daniel Frohmann, John Golden, Robert Warwick, Mme. Louise Homer, Geraldine Farrar, Eleanor Painter, Elsie Janis, Edwin Markham and Albert Sterner.

Letters announcing the auditions are being sent by Harriett Tarbox Darling, secretary of the Society. There are no requirements for participation in these auditions other than Americanism, nor are there any fees. Applicants will be judged solely upon their merits. Although only those who are found ready will be given immediate public appearances, it is announced that others who show ability, but who show the need of training, will be given such coaching by prominent artists who are members of the Society. When ready, these, too, will be given an opportunity to appear, it is stated.



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# OPEN DRIVE TO AID ST. LOUIS SYMPHONY

## Annual Guaranty Fund of \$150,000 to Be Organized

By Herbert W. Cost

ST. LOUIS, March 27.—Plans have been perfected for a drive toward a guaranty fund for the St. Louis Symphony, to cover a further period of three years. This will be inaugurated on April 5, although the campaign has been unofficially under way for some time. Two hundred women and 100 men are already enrolled on the teams which will endeavor to raise \$150,000 yearly for the three-year period. Rudolph Ganz and the orchestra are now on the annual spring tour.

The Morning Choral Club presented a two-part song, dance and costume diversion on Friday night and Saturday afternoon, March 19 and 20, in the Wednesday Club Auditorium. It was professionally done and delighted large audiences. The entertainment was for the benefit of the scholarship loan fund.

## Alma Voedisch to Conduct European Tour

CHICAGO, March 27.—Alma Voedisch will personally conduct a musical pilgrimage to Europe this summer, including in her party music students and teachers, artists and other tourists whose tastes are similar. Miss Voedisch was formerly connected with the Boston Opera, Anna Pavlova's company, the Ukrainian National Chorus, and has represented many musical celebrities. The tour Miss Voedisch will direct is to cover six countries and last eighty-seven days. The chief art centers of Europe will be visited, and special arrangements will be made for attendance at the music

About twenty-five members of the Club took leading parts with the rest as dancers and chorus. Charles Galloway was the conductor.

The Musicians' Guild had a short business meeting on a recent Sunday afternoon at the Chase Hotel, followed by a musicale and buffet supper. The program contained piano groups by Hazel Miller and an interesting reading by Georgia McAdams Clifford.

The Kirkwood Choral Club, under the direction of John W. Bohn gave its second concert of the season at the Kirkwood Choral Hall. Marion Straub, soprano, and Frank Senkosky, violinist, were the soloists. The Club presented works by Fanning, Helmund, Edwards, Deis, Holderlin, Dvorak and Stebbins. Miss Straub sang "Adieu Forêts" from "Jeanne d'Arc" by Tchaikovsky, Campbell Tipton's "Spirit Flower," Bemberg's "Il Neige" and "The Sun at Last" by Anne Stratton. Mr. Senkosky played the Adagio from the Concerto in G Minor by Bruch, "La Gitana" by Valdeg, "Londonderry Air" by Kreisler, and a Minuet by Stigel. Mrs. Howard Ewald was at the piano for Miss Straub, and Henry Arthur for Mr. Senkosky.

festivals in Salzburg, Aug. 5 to 29, and in Munich, Aug. 1 to Sept. 5. The party will sail June 19, reaching London, June 30; Paris, July 5; Rome, July 16; Geneva, Aug. 1; Munich, Aug. 10; Dresden, Aug. 26, and returning to New York Sept. 15. Miss Voedisch is also arranging private passages to Europe, and has booked Mr. and Mrs. Leopold Godowsky, Mr. and Mrs. Joseph Schwarz, Augusta Lenska, Mrs. René Devries, and Alma and Elizabeth Cueny of St. Louis.

## Männerchor Honors Flonzaley Quartet

INDIANAPOLIS, IND., March 27.—When the Flonzaley Quartet played for the Indianapolis Männerchor on Sunday afternoon, March 14, in the Academy of Music, the excellent program of Beethoven, Ravel, Mendelssohn and Pochon, with encores by Dvorak and Borodin, was followed by presentation to the quartet of a certificate of honorary membership. John P. Frenzel, president, delivered the address. The Flonzaleys have played twenty times in fifteen seasons before the Indianapolis Männerchor. The Männerchor sang "Hell ins Fenster scheint die Sonne," Kremser, under the baton of Karl Reckzeh.

PAULINE SCHELLSCHMIDT.

## Vancouver Men Give Concert

VANCOUVER, March 27.—The Vancouver Men's Musical Club, with Stanley Bligh, conductor, recently gave an interesting recital in coöperation with The Royal Society of St. George. Assisting artists were Edythe Lever Hawes, soprano; Bettie Cross, and Frederick Chubb, pianists; J. E. Pacey, baritone, with Jessie Grant Munshaw and Dorothy Haddon as accompanists.

A. W. L.

## Cadman Composing Pageant Scores

LOS ANGELES, March 27.—Charles Wakefield Cadman is composing the mu-

sic for two pageants. One of these will be held in Denver, Colo., in December to celebrate the opening of the great Moffitt Tunnel. The other is the annual Rosario rose pageant in Portland, Ore., in June. Mr. Cadman's "Out of Main Street" will be sung by the Women's Chorus of Pittsburgh. Three of his operas will be presented next season—"Daoma" by the Washington Opera Company; "The Witch of Salem" by the Chicago Civic Opera Company, and "Shanewis" by the California Opera Company in Los Angeles.

## ARTISTS FOR ST. LOUIS

### OPERA SERIES NAMED

#### Municipal Theater's Summer Plans Include Twelve Weeks' Season

ST. LOUIS, March 27.—With the exception of the prima donna, all contracts for principals of the Municipal Opera for the coming season have been signed. Of the eight artists engaged so far, three are new. The open-air theater, situated in the heart of Forest Park, will be open from May 31 until Aug. 22.

The 1926 repertoire is the most diversified ever offered by the Municipal Theater and includes six new works and six heard here before. One of the twelve weeks will be devoted to an all fresco spectacular presentation of a grand opera, which has not yet been announced. Other presentations include "The Chocolate Soldier," "Fra Diavolo," "Eileen," "Alone at Last," "Count of Luxembourg," "The Spring Maid," "Sweethearts," "The Pink Lady," "Woodland," "The Red Mill" and "Babes in Toyland." The order of production has not been arranged as yet.

Newcomers in the cast are Maude Gray, prima donna soubrette; Edward Molitore, tenor, and Robert Pitkin, comedian. Those reengaged, or who have formerly appeared in casts, are Thomas Conkey, baritone; William McCarthy, comedian; Bernice Mershon, contralto; Detmar Poppen, bass, and Roland Woodruff, juvenile.

Charles Sinclair, who was general stage director in 1920, will serve in a similar capacity this summer. The general musical director will be Louis Kroll. David Andrada, general stage manager last year, has been re-engaged.

The advance seat sale is now in excess of \$100,000, the greatest in the history of the organization. David E. Russell is general manager.

HERBERT W. COST.

## First Wagnerian Opera

### Given with Success by

#### Quaker City's Company

PHILADELPHIA, March 27.—With a performance of "Tannhäuser," given in English in the Metropolitan Opera House on March 25, the Philadelphia Civic Opera Company concluded a notably successful season. The sole shadow on the prosperity of this pioneering organization is the legal complication which has arisen in connection with the annual \$25,000 municipal appropriation. Final judgment in the case, taking the form of a "taxpayer's suit," has not yet been rendered. Meanwhile, the financial support from the city is withheld. The current situation makes pressing demands on private initiative.

In an entr'acte address last night, Mrs. Henry M. Tracy, president and general manager of the Civic Opera, appealed for monetary assistance from music lovers, and announced that a substantial start had been made in a gift of \$5,000 from Mrs. Herman V. Hilprecht, widow of the noted archeologist. During the intermissions, about \$10,000 additional was pledged by members of the audience for the purposes of the endowment fund.

"Tannhäuser" was the first Wagnerian opera to be given by the Civic organization. The exactions of this work unquestionably tested the resources of the troupe. There were some uncertainties in the opening act, but a welcome gain of balance and cohesion throughout the balance of the performance. An admirable result was achieved by Nelson Eddy, who proved exceptionally well-suited to the part of Wolfram. Paul Althouse appeared in the name-part; Marie Stone-Langston was the Venus, Helen Stanley the Elisabeth and Henri Scott the Landgrave. Other rôles were taken by Piotr Wizla, Charles Cline, Reinhold Schmidt, Bernard Poland and Helen Botwright.

The choruses had sonority and were particularly impressive in the Sängerkrieg scene. Mr. Smallens conducted.

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## ONEGIN MAKES BOW TO CAPITAL HEARERS

Children Show Interest in Memory Contest—Recital Given

By Dorothy De Muth Watson

WASHINGTON, D. C., March 27.—Sigrid Onegin, contralto, made her first Washington recital appearance, on March 24 in Poli's Theater, under the local management of Katie Wilson-Greene, before a very appreciative audience. Especially interesting were two folk-songs, Swiss and Swedish. Mme. Onegin's voice is luscious and smooth, and her dramatic interpretation of songs, especially that of the "Erlkönig," has rarely been equalled here before. Franz Dorfmueller was a very able accompanist, and shared with Mme. Onegin the enthusiastic applause.

Mrs. Marx E. Oberndorfer, chairman of music in the General Federation of Women's Clubs, was the speaker at a special meeting at the Ambassador Theater on the afternoon of March 23, when popular classics in music were demonstrated and discussed. Mrs. John J. Stahl, chairman of music for the district, and Harriet Hawley Locher, chairman of motion pictures for the district, arranged this meeting. The purpose of this meeting was the discussion of the fifty works of famous composers which are to be used in the National Music Memory Contest to be held in Atlantic City in June. Ida V. Clarke, organist of the theater, played some of these. The response of the children was gratifying. Mrs. Locher is planning to continue this work, started by Mrs. Oberndorfer, next fall in the children's programs at the Tivoli Theater.

A recital was given on March 22 by Ruby Smith Stahl, soprano; Charles Trowbridge Tittmann, bass, and Charles T. Ferry, composer-pianist, in the First Congregational Church. Mr. Tittmann sang splendidly. Mrs. Stahl delighted her audience, introducing in her last group of songs Griffes' "We'll to the Wood and Gather May," Ardayne's "Agamede's Song," "The Challenge of Spring" by Liddle and "The Message" by Blazejewicz. Mr. Ferry was an artistic collaborator.

### Kreisler Accepts Work by Milwaukee Organist

MILWAUKEE, March 27.—Elwyn P. Owen, Milwaukee organist, has been notified that one of his new violin compositions has been accepted by Fritz Kreisler and will be used on his programs. The score is entitled "Invocation."

### St. Louis Likes Chamber Music

ST. LOUIS, March 27.—Contrast between the old and new schools was evident in the program of the New York String Quartet, at a concert given in the Sheldon Memorial Hall on March 25. The program contained the Quartet in

F by Beethoven, Goossens' "By the Tarn," two movements from Grieg's Quartet in G Minor, MacDowell's "To a Wild Rose," and Ravel's Quartet in F. Borodin's "Nocturne" was also played. For the privilege of hearing these artists, St. Louis music lovers are indebted to the St. Louis Chamber Music Society, under whose auspices they appeared. HERBERT W. COST.

## Extensive Tour Brings Russian Exponents of Dancing to New World



Zara Alexejeva and Holger Mehnen

Zara Alexejeva and Holger Mehnen, Russian dancers who made their New York debut recently, have just completed a tour of Europe and South America. Their appearances covered not only the capitals of Central Europe, but cities which are seldom reached in the average concert tour.

In a repertoire which includes several pantomimic ballets as well as a list of divertissements, they featured "Out of the Red Terror," an allegorical dance drama, with choral interludes, in which the music is a potpourri from the works of Borodin, Glinka, Moussorgsky, Saint-Saëns and Tchaikovsky. The other ballet dramas included in their tour were "Rama and Sita," an Oriental legend with incidental dances by Terenghi and Rubinstein; "The Black Swan and the Lily," a fantastic conceit to music by Vladimir Butzow, and a ballet with music by the same composer, based on Oscar Wilde's "The Nightingale and the Rose."

Before making their New York debut, the dancers appeared in Budapest, Vienna, Berlin, Naples, Rome, Rio de Janeiro, Iquique, Lima, Guayaquil, Bogota and San Jose. Their New York appearance also marked the debut here of H. Maurice Jacquet, who conducted for them, who has, until now, been known here chiefly as a composer of light music.

## MOSCOW ART STIRS LIVELY DISCUSSION

Dantchenko Company Gives Performances in Philadelphia

By H. T. Craven

PHILADELPHIA, March 27.—The Moscow Art Theater Musical Studio scored a distinct popular and artistic success with its initial presentations in this city, at the Chestnut Street Opera House in the week of March 14. "Carmencita and the Soldier" inevitably sowed a crop of lively discussion.

While the sincerity of the attempt to make over the Meilhac-Halévy-Bizet "Carmen" was generally recognized and ambitious and sincere, the consequences were not exempt from criticism. Contrary to what must have been the Dantchenko intention, the "expressionizing" of the locale, the symbolic employment of the chorus—marvellously trained though it was—and the simplification of the action produced at times a certain devitalizing effect.

From the standpoint of atmospheric and naturalistic logic, the elimination of Micaela was not missed. Her music assigned usually to the chorus, was beautifully sung.

Rotating casts appeared in "Carmencita" throughout the week, except

on Friday and Saturday. Monday evening's cast included Olga Baklanova, vivid of personality and highly gifted as an actress, in the rôle of the Gipsy siren. Ivan Velikanoff was the Don José and Mikhail Speransky the Lucas.

"Carmencita and the Soldier" unquestionably created controversy. But there was no dispute concerning the artistic veracity and exhilarating effectiveness of "Lysistrata." The Moscow production, with its simple and merely "indicative" settings, its superb lighting, and the compelling histrionism of principals and chorus, wonderfully trained in detail and in concerted action, was rightly keyed. It constituted from beginning to end a sheer masterpiece in the intensely modernistic art of the theater. This propaganda play at the Peleponnesian Wars had, humor, sentiment and surpassing vitality. It was costumed in admirable taste and acted with the utmost gusto.

"Lysistrata" was given on Friday night, Saturday afternoon and Saturday evening. Olga Baklanova, Yelizaveta Gundobina and Lydia Belyakova assumed the name part in the order named. All were splendidly equipped for this dominating rôle. The Glière music, unaccompanied chants and choruses, was rich in atmospheric quality and melodic charm. Considering its quality, this score was all too brief.

## Music to Play Big Part in Sesqui-Centennial Plans

[Continued from page 1]

Wilhelm Furtwängler, Berlin and Leipzig.

Choral work for the Exposition will be centered in a great chorus of 5000 voices, which is being organized rapidly under the direction of the Sesqui-Centennial Music Committee. The city has been divided into four sections, with a leader in each as well as a general director of the whole body.

The Festival Chorus will be heard upon special occasions during the six months of the celebration. The first of these will be the concert in the new stadium on June 23 and 24, and the second on Independence Day, when President Coolidge will be the guest of the city.

Upon the latter occasion the Festival Chorus will unite with the Chorus of the States, composed of trained singers from several hundred cities representing all the States of the Union.

### Antonio Sabino and His Wife Fêted in Chicago

CHICAGO, March 27.—Antonio Sabino, assistant conductor of the Civic Opera Company, and his bride, formerly Marie Meola, daughter of Carlo Meola, editor of the Chicago *L'Italia*, were guests of honor at a luncheon last week at the Hotel La Salle, just before leaving to sail for Buenos Aires, where Mr. Sabino will conduct at the Colon. They were

married at the Church of St. Calisto March 20, immediately on Mr. Sabino's return from touring with the Company. Among the guests at the luncheon were the Italian Vice-Consul, G. Dall'Agnoli; Giorgio Polacco, conductor of the Civic Opera; Mario Carboni, baritone; Antonio Ferrari, editor of *L'Idée*; Italo Canini, president of the Chicago Chamber of Commerce; Fiore Digorgio and Antonio Gan Galano.

## COPYRIGHT BILL PENDING

### New Measure Introduced in House by Representative Vestal

WASHINGTON, March 31.—With the introduction in the House a few days ago by Representative Vestal of Indiana, of substantially the same bill introduced in the Senate in January by Senator Dill of Washington, it is expected that a date will soon be set for the joint hearings in the matter of broadcasting copyright musical compositions.

Representative Vestal gives no particular assurance that his bill will pass the House, but says that he expects its introduction to make possible the holding of joint hearings, which he anticipates will be held early in April.

The outstanding feature of the Dill and Vestal bills is that the royalty paid to the composer by the broadcaster would be fixed by law, the same as was done in the case of phonograph records. However, neither Senator Dill nor Representative Vestal stipulated any amount but left that to Congress to decide after the situation had been thoroughly discussed at hearings.

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## ADVANCE BOOKINGS

Changes in, and additions to, this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

### INDIVIDUALS

Baer, Frederic—Halifax, N. S., April 12, 13, 14, Halifax Festival.  
Ballester, Vicente—Selma, Ala., April 15, with Kathryn Meisle.  
Crooks, Richard—Bakersfield, Cal., April 12; Los Angeles, April 13; Bisbee, Cal., April 17.  
Davis, Ernest—College Park, Ind., April 13 and 14.  
Garrison, Mabel—Chicago, April 13, with Chicago Symphony.  
Giannini, Dusolina—Montclair, N. J., April 14.  
Hess, Myra—Ojai, Cal., April 16, 17, Ojai Valley Festival.  
Hughes, Edwin—Raleigh, N. C., April 12; Asheville, N. C., April 14; Oxford, Ohio, April 16.  
Hunter, Louise—Middletown, Ohio, April 14.  
Hutcheson, Ernest—Houston, Tex., April 13.  
Jacobsen, Sascha—Ironwood, Mich., April 11.  
James, Lewis—Halifax, N. S., April 12, 13, 14, Halifax Festival.  
La Fèvre, Carolyn—New York, April 12, Aeolian Hall.  
Leslie, Grace—Halifax, N. S., April 12, 13, 14, Halifax Festival.  
Levitzi, Mischa—Brooklyn, N. Y., April 13.  
Ludlow, Godfrey—New York, April 12, Aeolian Hall.  
Middleton, Arthur—Chicago, April 14.  
Mysz-Gmeiner, Lula—Indianapolis, April 11.  
Negri, Flora—Ridgewood, N. J., April 16, Orpheus Club.  
Stratton, Charles—Beaufort, S. C., April 14; Leesville, S. C., April 16.  
Sundelius, Marie—Boston, April 11, Swedish Apollo Club.  
Talley, Marion—Hartford, Conn., April 11; Scranton, Pa., April 16.  
Van der Veer, Nevada—New York, April 13, Mendelssohn Glee Club, Hotel Waldorf; New York, April 14, Aeolian Hall, Singers' Club of Brooklyn; Forest Hills, L. I., April 16, Forest Hills Choral Club.  
Warren, Henry Jackson—Malden, Mass., April 15.  
Wiedorf, Rudy—New York, April 17, Aeolian Hall.

### ORGANIZATIONS

Chamber Music Society of San Francisco—San Francisco, April 13; Ojai, Cal., April 16, 17, 18, Ojai Valley Festival.  
New York Friends of Music Society—New York, April 11, Town Hall.

### San Franciscans Visit Vancouver

VANCOUVER, March 27.—The Chamber Musical Society of San Francisco gave a recital recently, with Louis Persinger, director. The program included selections by Kreisler, Tchaikovsky, Bridge, Borodin and Gardner's "From the Canebrake." A special number was the Nocturne and Scherzo for flute and string quartet, written for the Society by Foote. A. W. L.

### Dixon Heard in Portland

PORTLAND, ORE., March 27.—Frederick Dixon, pianist, played under the auspices of the Portland district of the Oregon State Music Teachers' Association, recently. Mr. Dixon disclosed skilled technical equipment and musical intelligence in numbers which included the "Keltic" Sonata of MacDowell and Grieg's "Ballade."

JOCELYN FOULKES.

### Münz Plays in Boston

BOSTON, March 27.—Mieczyslaw Münz gave his second recital at Jordan Hall, on March 25, playing works by Beethoven, Schumann, Rachmaninoff,

Medtner, Scriabin, de Falla, and Chopin. His outstanding playing was done in the Chopin group. The Nocturne in F Minor played with delicate nuance, was poetically conceived. Two Etudes, one in A Minor and the "Revolutionary," were tossed off with remarkable dexterity and facility. The A Flat Polonaise was played with adroit rhythmic sense, with fine sense of color contrast and feeling for dramatic, brilliant climax. Encores were eagerly demanded. HENRY LEVINE.

### OPERA IN PHILADELPHIA

#### Metropolitan Company Gives "La Gioconda" with Able Cast

PHILADELPHIA, March 27.—The Metropolitan Opera of New York gave a somewhat uneven performance of "La Gioconda" in the Academy of Music on March 23. Outstanding features of the production were the excellent Enzo of Beniamino Gigli, who was in fine voice, the equally high standards of lyricism attained by Karin Branzell as Laura, and the *Alvise* of José Mardones. Merle Alcock sang the measures of *La Cieca* with much tonal beauty.

In the title rôle, Nanny Larsen-Todsen was not at her best. The *Barnaba* of Giuseppe Danise lacked authority.

The choruses were spiritedly sung and the dances were handled with brilliant effect. Tullio Serafin artfully glorified the score. H. T. CRAVEN.

#### Four American Conservatory Pupils Heard With Chicago Symphony

CHICAGO, March 27.—George Garner, who appeared as soloist with the Chicago Symphony March 25, is the fourth pupil of the American Conservatory to have been heard with the orchestra this spring. He is a pupil of Charles La Berge. Helen Searles Westbrook, organist and pupil of Frank Van Dusen, was soloist with Frederick Stock on Feb. 25. Erwin Wallenborn, pianist, pupil of Allen Spencer, played with the Civic Orchestra, of which Mr. Stock is musical director, on Feb. 28. Harry Mazur, a young pupil of Jacques Gordon, appeared as soloist at the children's concerts of March 4 and 18.

#### Chicago Singer Makes Début in Italy

FLORENCE, March 20.—Mildred Anderson, contralto, pupil of Karleton Hackett and Delia Valeri at the American Conservatory in Chicago, made her début at the Pitti Palace here. She was greeted with enthusiasm, and received favorable mention by reviewers.

#### Bureau of Standards Issues Publication on Acoustics

WASHINGTON, March 27.—The fundamental principles governing the construction of an acoustically successful auditorium for musical purposes are not new, says the Bureau of Standards in a publication just issued, but they are not thoroughly understood by those engaged in such work. The bureau states that

the usual defects of these auditoriums are echo, dead spots and reverberation. "The echo is always bad in a hall; reverberation, on the other hand, is desirable only up to a certain point. Of the two, echo is the more difficult to remove." A. T. M.

### OREGON OPERA APPLAUDED

#### Portland Association Gives "Katinka"—Junior Symphony and Quartet Appear

PORTLAND, ORE., March 27.—The Portland Light Opera Association appeared in a creditable performance of Friml's "Katinka," March 19 and 20. The directors were John Britz, music; Doris Smith, stage, and Alta Eastham Travis, ballet. Eva Olivotti, soprano, was the sole professional in the cast. Gordon Onstad, tenor, and Dolph Thomas, baritone, were also successful. Others were Susan Haley, George Anderson, Charles L. Stidd, Nell Brown, Lionel Döbell, Gladys Brumbaugh, Mabel Northrup Miller, Mrs. Hopper, and the Elks' Quartet, comprising J. Ross Fargo, Ernest Crosby, C. R. Thomson and Curtis L. Beach.

The second concert of the Portland Junior Symphony, Jacques Gerschkovitch, conductor, occurred March 22, before a large audience which voiced its approval enthusiastically. The program was: Schubert's "Unfinished" Symphony, Tchaikovsky's "Nutcracker" Suite, Saint-Saëns "Danse Macabre" and a movement from the Grieg Concerto, played by Jane Hamer Kanzler, a high school student. Mary V. Dodge is the assistant conductor.

The Taglieri Quartet was heard in Charles Wakefield Cadman's "In the Morning of the Year" at the fortnightly meeting of the MacDowell Club. The members of the Quartet are Marion Bennett Duva, soprano; Iris Martenson Oakley, contralto; Arthur Johnson, tenor, and Miles Burleigh, bass. May Van Dyke Hardwick is the accompanist. JOCELYN FOULKES.

#### Ernest Davis Announced for Westchester County Festival

WHITE PLAINS, N. Y., March 29.—A new announcement in regard to the Westchester County Music Festival, to be held May 20, 21, and 22, has been received from Morris Gabriel Williams, county choral director and festival conductor, to the effect that Ernest Davis, American tenor, will appear on the program. That Irving Squire, publisher of "The American History and Encyclopedia of Music," who was invited by the Westchester Choral Society to attend, has accepted, was also made known.

## MILWAUKEE HEARS CHICAGO SYMPHONY

### De Lamarter Leads Two Programs, Including Children's List

By C. O. Skinrood

MILWAUKEE, March 27.—A feature of local musical life was the giving of two concerts by the Chicago Symphony, under the management of Margaret Rice, one of which was the annual concert for children. Eric De Lamarter presided at the conductor's desk, in place of Frederick Stock, and demonstrated his ability to control and win the confidence of the children. The themes were played, the instruments were brought out for the attention of the youngsters, questions concerning the composers were answered. Mr. De Lamarter seemed to enjoy the experience as much as the children did.

A fine rhythmic flow was demonstrated in the Chopin-Glazounoff "Military" Polonaise. Even the Andante and Scherzo from Tchaikovsky's Fourth Symphony came well within the range of the young hearers, after the illuminating comment of the leader. With great gusto, the children swung their way through the ringing strains of "On Wisconsin."

Mr. De Lamarter also scored favorably with his adult audience in the evening, especially with Schubert's "Unfinished" Symphony and Scriabin's "Divine Poem." In the latter number the complexities were unraveled with exceptional skill, and recurring climaxes were portrayed vividly. The work took on a fire and degree of imagination which were exceedingly impressive to the listeners. The remainder of the program aroused keen interest, with the little-known Mendelssohn "The Lovely Melusina," Strauss' "Till Eulenspiegel" and Alven's beautiful "Midsummer Wake."

A novelty of the Milwaukee musical season was a concert by the Di Leo accordion orchestra, said to be one of the few of its kind in the United States. The orchestra, with some fifteen players, functions under the direction of Foca Di Leo, pianist, composer and teacher. He has located in Milwaukee and has succeeded in arousing great interest in his accordion orchestra. Alice Sarno and Frances Sefalo, Italian sopranos, were the soloists in this concert, given in the Pabst Theater.

Judson House, New York tenor, has fulfilled a number of engagements in Milwaukee in the last few days. After singing as soloist with the Arion Club, he was engaged for a week at one of the largest motion picture houses.

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# People and Events in New York's Week



AN announcement from L. E. Behymer for Los Angeles, and Otto Wedemeyer for Portland, Ore., states that Yeatman Griffith, vocal teacher, will return to the Pacific Coast this summer to conduct his fourth consecutive session of master classes in Los Angeles, from July 6 to Aug. 3, and in Portland from Aug. 9 to Sept. 6. The success of these classes has led each year to signed petitions by the entire enrollment requesting the return of Mr. Griffith. Mr. Griffith has felt it necessary, because of many activities, to cancel his San Francisco master classes and take the month of June as a vacation. Mrs. Griffith, who is associate teacher with her husband in the New York studios, has consented to take the overflow of private lessons in each city, as she did last season. The New York studio will be in charge of Euphemia Blunt, assistant teacher, and Mr. Griffith is scheduled to return on Oct. 1.

## Hutcheson Will Play in New Orleans

Ernest Hutcheson, who has been engaged for an appearance in the New Orleans Philharmonic series for April 10, will also give a recital in Houston, Tex., three days later, under the local auspices of the Girls' Music Club. Mr. Hutcheson recently appeared with the Boston Symphony in conjunction with Georges Enesco, in a performance of the Chausson Concerto for Piano and Violin.

TOWN HALL, 113 W. 43rd St., Friday, April 9th, 8:15 P. M.

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## WILL HOLD FESTIVAL

Madison Square Garden Event Proceeds to Go Towards Jewish College

A Jewish contribution to the world of music will be demonstrated in a music festival in Madison Square Garden. The proceeds of the festival, which the committee has set at \$1,000,000 through the sale of tickets at \$100 and up, will go toward the establishment of the first Jewish college in America, as part of the projected "Yeshiva," an institution of higher Jewish learning now in process of construction.

Adolph Lewisohn is chairman of the festival's program committee which includes Herman Bernstein, secretary; Sol Hurok, Max Rabinoff, Samuel Levy and Harris L. Selig, director of the Building Fund. The festival, which will be held Sunday, May 23, on the evening of the laying of the cornerstone of the institution, will have a program devoted exclusively to works by Jewish composers, ranging from ancient Hebrew melodies to modern works. Only operatic stars and musicians of Jewish birth will appear.

The first unit of three buildings of the Yeshiva is now being built, designed in the architectural style of the first Hebrew century.

## Brailowsky to Play in Paris

Alexander Brailowsky has twenty concerts in Spain this spring and then he goes to Paris, where his return will be celebrated by a gala concert at the Opéra, half of the concert a solo recital, and half of it with orchestral accompaniment. He then goes to his country house, Chateau de Gargilesse, an old castle near Orleans, where he will take a holiday. Mr. Brailowsky has been playing continuously since he left Paris a year ago last November. His first season in America included four recitals in New York, three in Boston and return appearances in a dozen other cities, as well as a heavily booked tour. Then he played more than forty concerts in Mexico and South America during the summer, returning just in time to begin his season here, traveling continuously up until his departure on March 26. After a summer vacation, which will be interrupted by a number of recitals at Ostand and other summer resorts, he will go to London for a series of six all-Chopin recitals. He then goes on a Scandinavian tour which includes Denmark, Norway, Sweden and Finland.

## Palmer Christian Comes Under Management of Alexander Russell and Bogue-Laberge

Announcement is made that the management of the organ tours of Palmer Christian, director of the organ department of Ann Arbor University, Michigan, has been taken over by Alexander Russell and the Bogue-Laberge Concert Bureau, New York. During the past two seasons, Mr. Christian has played an increasing number of recitals each year, with numerous appearances with orchestra, among which are the Detroit Symphony, Chicago Symphony, Cincinnati Symphony, New York Philharmonic, Rochester Philharmonic and Philadelphia Orchestras. By special arrangement Mr. Christian will be able to secure a leave of absence from his duties at Ann Arbor for certain periods during next season. His itinerary will include a tour through Canada to the Pacific Coast, in addition to numerous appearances in the East and South.

## "Handel" Film Seen at Rialto—Musical Features at Rivoli

The Charleston contests are held at the Rialto Theater every afternoon and evening of this week, and are a part of the regular program, which the orchestra opens with the Overture to "Poet and Peasant" by von Suppé, conducted by Maximilian Pilzer. "George Frederick Handel," one of the Famous Music Master Series presented by James A. Fitzpatrick, follows, and Edward Atchison, tenor, familiar to Rialto audiences, sings an aria from "Marta" and "I Hear You Calling Me." The Rialto Cinemevents, a movie mirror of world events, precedes Hy C. Geis at the organ playing "A Musical Cut Up," slides et al. The featured stage presentation is The Melody

Sextet, who give some novelties. "Bride of the Storm" follows, and "The Merry Blacksmith," an Aesop Fable, closes the program. The afternoon and evening Charleston contests are judged by Broadway stars, with a Harold Lloyd loving cup as the daily prize. Frank Cambria presents a new production, "The Chinese Plate," with music arranged by Nathaniel Finston, at the Rivoli. Miss Herron sings "Chinese Lullaby" by Robert Hood Bowers; Mr. Davies does "The Cherry Blossom" by Ted Snyder, and Miss Alpert is seen in the "Dance of the Chinese Doll." "Pierrot's Serenade" is an extra Cambria act. Irvin Talbot conducts the Overture, musical comedy favorites from "The Vagabond King," "Tip-Toes," "Dearest Enemy," "Song of the Flame" and others. Harold Ramsay plays "A Good Time Was Had by All" at the organ.



GERMAINE SCHNITZER, pianist, has definitely agreed to join the faculty of the Master School of Musical Art of California this summer in San Francisco. The French pianist is taking over the piano master class held by Josef Lhevinne last year. The five-weeks' course, which will open on July 1 at the Fairmont Hotel in San Francisco, will consist of both private and class lessons. A limited number of scholarships are also being offered by Mme. Schnitzer.

## Marmains and Symphony Appear in Brooklyn

In the last of a series of six Saturday matinee concerts by the New York Symphony at the Brooklyn Institute, the orchestra was relegated to the pit while the stage was occupied by the Marmains for their "drama dances." After the orchestra played Rimsky-Korsakoff's "Caprice Espagnol," and numbers by Debussy and Tchaikovsky under Rene Pollain, the dancers, Miriam, Irene and Phyllis, presented a suite after Watteau to music by Mozart. These were followed by individual dances by Phyllis and Miriam, then a humorous sketch, "Priscilla and John Alden," to the music of Gabriel-Marie's "La Cinquataine," and concluded with Stravinsky's "Infernal" Dance from "The Fire Bird" closing a presentation of ballet dancing in its highest artistic aspect. The silent drama of pantomime, in which grace of movement was in perfect accord with the music, and a gamut of human emotions, were portrayed in impressive style. Everything they did seemed natural and far removed from artificiality. It was interpretative dancing *par excellence*. The costumes were very beautiful. The house was sold out. G. F. B.

## Massimo Etzi Announces Studio Removal

Massimo Etzi, vocal teacher, has removed his studio to 104 West Ninety-fourth Street. Mr. Etzi will have a musicale at his new studio this afternoon, April 3, and later in the season will direct another appearance of his Song Lovers' Society.

## HEAR "ROMAN CARNIVAL"

Capitol Orchestra Plays Overture—Soloists and Ballet Appear

Maj. Edward Bowes has arranged an elaborate musical program for the Capitol Theater. Two soloists appear. These are Julia Glass, pianist, who has appeared in concert and as soloist with orchestras of New York, playing Liszt's Concerto in E Flat, and Carlo Ferretti, baritone, who sings a group of songs of the "Bersagliere," assisted by a male ensemble. A specially designed setting and a company of typical characters assist in creating the colorful atmosphere for the marching songs of these picturesque soldiers. The orchestra, under David Mendoza, plays the "Carnaval Romain" by Berlioz as an overture.

An elaborate ballet, for which Vlasta Maslova, Russian ballerina, was engaged, is called "The Frolic of the Clowns." In addition to Miss Maslova, leading roles are danced by Doris Niles and Bayard Rauth, assisted by the augmented ballet. Chester Hale, ballet master, has arranged the choreography in four episodes. They are a "Snake Dance" by Doris Niles; "Clown Capers" by the Misses Desha, Southgate, Dallet, Reiser, Burke and Larkin; "The Ballerina and the Acrobat" by Vlasta Maslova and Bayard Rauth, and the "Coda" by the ensemble.

## Frances Newsom and Bentley Pupils Give Recital for Children

Frances Newsom, assisted by pupils of Alys Bentley, gave a costume recital for children in the Lenox Little Theater on the afternoon of March 27. Miss Newsom gave much pleasure not only to her childish listeners but to grown-ups as well by her clever singing of some very interesting songs. The first performance of a group of "Circus Songs" by Caroline Fuller was especially appreciated, but throughout the recital Miss Newsom held the attention of a packed audience. Between the song groups, the young dancers pranced prettily in Greek robes and toyed with balloons undisturbed by demands of rhythm and apparently without definite scheme. The effect, however, was gay and light-hearted. James Caskey and a reproducing piano took turns in supplying the accompaniments. J. D.

## Margaret Owen Marries in New York

Margaret Owen, concert and light opera singer, was married to John H. Brewster of New York, at the Little Church Around the Corner, on March 19. Mr. and Mrs. Brewster sailed for Europe the next day on the Leviathan, to make an extended tour of Northern Africa and Europe, returning the latter part of August. Mrs. Brewster is the daughter of Hugh W. Owen, teacher and choral conductor of Chicago. The wedding was followed by a dinner and dance at the Vanderbilt Hotel. Among the guests were Hugh W. Owen, Haydn Owen, Mr. and Mrs. Fred Tracy, Mr. and Mrs. Ernest Davis, Mr. and Mrs. Stephen Watkins, Mr. and Mrs. Fitzhugh W. Haensel, Mr. and Mrs. Stanley Rogers, Mr. and Mrs. Merritt Cutler, Frank Ducrot, Mrs. and Miss Christie, Mr. and Mrs. Emerson Williams and Mr. and Mrs. S. Gilbert.

## Zerffi to Give Washington Lecture

William A. C. Zerffi, vocal teacher, will deliver a lecture on "Folly and Fact in the World of Song" in the National Museum in Washington on April 7, under the auspices of Edna Bishop Daniel. Mr. Zerffi's assistant, Ethel Pfeifer, was heard in joint recital at the Wurlitzer Auditorium on March 24, singing arias from "The Marriage of Figaro," "La Bohème," and "Romeo et Juliette." The Waltz of Gounod was especially well received.

## Grace Leslie Reengaged by Orpheus Club

Recent dates for Grace Leslie, contralto, included a concert for the American News Company of New York on March 10, and as soloist for the Studio Guild, March 13. She was reengaged by the Orpheus Club, Flushing, for April 24, and as soloist with the New York Symphony at Chautauqua, N. Y., for August.



## IN NEW YORK STUDIOS

On March 22, Caroline Lowe gave a studio recital at which a number of her pupils appeared. Among those taking part were Myrtle Holmes Purdy, who broadcast from WEAJ on March 10, and who has been engaged to sing at a benefit concert for the Rutgers Women's College of Music, on April 6, at Grantwood, N. J., and Ralph Leigh, who broadcast a recital from WOR on March 23 and who will appear in the forthcoming production of "Pinafore."

Pupils from the Onelli-Schofield studios were assisted by Olive Wambaugh Buehler, violinist, in a program given under the auspices of Second Birthday Group, the Ladies' Auxiliary at Reformed Church on March 11. Nina Marmo, Helen Young, Hyde Auld, Bertha Anderson, Joel Swensen and Charlotte Caldwell appeared. The program included arias from "Faust," "Samson et Dalila," "Jeanne d'Arc" and "Aida," and a group of Scandinavian songs. Encores were demanded of each singer by an audience of three hundred.

Fannye Block, from the Klibansky studio, made a successful appearance at a concert in New Rochelle on March 21. On March 22 she sang over Station WEAJ. Edwin Franko Goldman has engaged her to sing with his band at the summer concerts. Florence McDonough was also soloist in St. Luke's Methodist Church in Albany, N. Y. Anne Elliot has been substituting at the Ridgewood, N. J., First Presbyterian Church. Tila Jansen, a former pupil of Mr. Klibansky's, is engaged at the State Opera in Berlin. Anna Scheffl, wife of Friedrich Schorr of the Metropolitan Opera Company, another artist of the Berlin State Opera, is at present studying with Mr. Klibansky as is Anna Geisler, member of the Wiesbaden Opera and the wife of Otto Klemperer, conductor. The following singers from the Klibansky studio appeared in recital at the Public Library, on March 16: Anne Elliot, Elizabeth Jessel, Louis Smith, Anna Prinz and Louis Hann.

A group of artists from the La Forge-Berumen Studios gave a recital in Aeolian Hall in Fordham on March 12. The program was presented by Marion Ledos, soprano; Myrtle Alcorn, Alice

Vaiden, pianists and Harry Bruton, tenor. The weekly radio program through Station WOR on March 13 was interesting. Frances Alcorn Fattmann, soprano, and her sister, Myrtle Alcorn, pianist, gave the program, Miss Alcorn playing the accompaniments as well as two groups of piano solos. Betty Burr, soprano, assisted by Helen Russell, pianist, gave a recital at the College of New Rochelle, on Feb. 28. Miss Burr presented numbers in Italian, German, French and English. Among them were "Sleep Song" and "Hills" by Frank La Forge. Miss Russell gave good support. Emilie Goetze, pianist, pupil of Frank La Forge and Ernesto Berumen has been busy the past few months, filling engagements. From Jan. 25 to Feb. 8 she toured the south as accompanist and soloist with the Criterion Male Quartet. She also appeared with this quartet in York, Pa., on Feb. 12. Miss Goetze accompanied Rosalie Wolf, soprano, on Feb. 17 and Laura Robertson, soprano of the Metropolitan Opera Company, at a musicale given by the Woman's Club of Summit, N. J., on Feb. 25.

More than 100 persons attended the song recital given in the studios of Frantz Proschowsky on March 23. Three of Mr. Proschowsky's pupils, Thema Bowen, soprano; Myril Saylor, contralto, and Cantor Josef Shapiro, tenor, presented an artistically chosen program, each of the soloists being heard in two groups of songs. Miss Bowen began with four songs by Schumann. Her second group included "Answer" by Terry, "Bird of the Wilderness" by Horsemann and "Little Star" by La Forge. Although suffering from a severe cold, Miss Bowen displayed a voice of fine quality. Miss Saylor, in two groups, sang songs by Handel, Pergolesi, Gretchaninoff, Griffes and Pearl Curran and "Mon coeur s'ouvre à ta voix" from "Samson et Dalila." Miss Saylor has a voice of marked warmth and much brilliancy, her technic is entirely adequate. Cantor Shapiro was particularly fine in his operatic numbers, which included arias from "The Girl of the Golden West," "Tosca" and "Marta." He was also heard in songs by Handel, Donaudy, Pergolesi and Sibella. Intelligent vocalism and good diction were especially noted. Kathryn Kerin proved a capable accompanist.

mann and from "The Girl of the Golden West" and "Manon." Miss Usher again presided at the piano. On March 31 Mr. Stewart sang in Stainer's "Crucifixion" in Englewood, N. J.

### Whittington Reengaged for Chicago Recitals

Dorsey Whittington, pianist, has been booked for two Chicago recitals, following his debut there on March 4. Mr. Whittington is now playing several recitals in North and South Carolina, and one in Washington, D. C. In April he has a group of recitals in the middle west, concentrating upon Indiana and Illinois. Other recitals booked in the East will occupy him until June, when he begins his six weeks' summer class at Winthrop College, Rock Hill, S. C.

### Edith Moxom-Gray Heard

Edith Moxom-Gray, pianist, was heard in a private recital at the residence of Robert W. Claiborne on Sunday evening, March 28, by a large gathering of music lovers. The Schumann G Minor Sonata was given with imposing sweep and emotional power, and the pianist's vision, keen sense of the poetic and unusual technical command were further impressively demonstrated in compositions by Haydn, Beethoven, Chopin, Cyril Scott, Dohnanyi and Liapounoff.

C. E.

### Maria Verda to Make New York Début

Maria Verda, soprano, who has been heard in concert in cities through the Middle West, will make her first New York appearance in recital in Aeolian Hall on Monday evening, April 19.

### Miss Flexer to Sing Under Johnston

Dorothea Flexer, contralto of the Metropolitan Opera Company, will give concerts next season under the exclusive management of R. E. Johnston.

### Stewart Sings for Euterpe Club

Oliver Stewart, tenor, sang for the Euterpe Club at the Waldorf-Astoria recently, with Ethel W. Usher at the piano. He gave arias from "Manon" and "La Bohème," and songs by Liza Lehmann, Young and Leoni. On March 24 he was soloist for the Eclectic Club at the same hotel. On this occasion his numbers were by Podilla, Toselli, Leh-

## ROEDER PUPILS ACTIVE

Hannah Klein and Irene Peckham, Gold Medal Winners, Appear

Two pupils of Carl M. Roeder have won praise in recent appearances. Hannah Klein, gold medal winner in last year's Music Week contest, recently gave a successful recital in Barrington School, Great Barrington, Mass., of which Mr. Roeder is head of the music department, playing a program by Bach, Beethoven, Schumann, Chopin and others with fine effect. This was Miss Klein's third recital before the school and its guests. On March 9 she was soloist in Philadelphia at a concert given under the auspices of the Philadelphia Council of Jewish Women, and on March 21 appeared at a concert of the International Club of the Society for Ethical Culture, under Carl Deis.

Irene Peckham, who won the gold medal in the 1924 Music Week contests, has been heard recently as assisting artist in the National Arts Club; in the Brooklyn Y. M. C. A. course of concerts under Norman Jolliffe, and in Walter Leary's program at the Hotel Majestic on March 9. She also gave a recital at the Barrington School on March 14, giving a comprehensive program of classic, romantic and modern composers with gratifying success.

### David Putterman Records for Victor

David Putterman, the youngest cantor in this country who gave a successful recital in Aeolian Hall recently, is now under contract with the Victor Talking Machine Company, and his first record has been released. Mr. Putterman will sing at a festival Easter service at Stuyvesant High School on April 4.

### Macmillan at Panhandle Music Festival

Francis Macmillan will be featured in recital at the Panhandle Music Festival to be held in Amarillo, Tex., under the direction of Emil F. Myers of the Amarillo College of Music, from April 5 to 9. The American violinist will play on the evening of April 6.

### Imandt Plays in Steinway Hall

Robert Imandt, violinist, in conjunction with Carol Robinson, pianist, gave a program of modern music in Steinway Hall, on March 10, under the auspices of the International Theater Exposition.

## PASSED AWAY

### Henry H. Freeman

WASHINGTON, D. C., March 31.—Henry H. Freeman, long a prominent figure in National Capital musical circles, and noted as an organ player and designer, died here on March 25. For the past five years Mr. Freeman had been organist and choirmaster of St. Paul's Episcopal Church, prior to which he was for twenty-two years in charge of the music at St. John's Church on Lafayette Square.

Mr. Freeman drew the plans and specifications for many pipe organs installed in leading churches in the East. He was a member of the faculty of the Washington College of Music and had been a director of the Washington Oratorio Society. It was through his assistance that many of the leading organists of the world have been brought to Washington, among them Joseph Bonnet, Edwin H. Lemare and Clarence Eddy.

Born in Goldsboro, N. C., in 1872, Mr. Freeman received his first instruction from his mother, who was a noted musician and completed his studies at the Broad Street Conservatory of Music, Philadelphia, and New York Conservatory of Music, New York. He is survived by his wife, a son and a daughter.

A. T. MARKS.

### Theodor Lattermann

BERLIN, March 30.—Theodor Lattermann, operatic baritone, died at his home at Teltow recently in his forty-sixth year, after a long illness. Mr. Lattermann had a long and active career in opera, being a member for some years of the Hamburg Opera and singing with the Dresden and other organizations. He is remembered for his visit to the United States in 1921-22 as a leading artist with the Wagnerian Opera Company during two seasons. He acted as stage manager of the organization, in addition to singing principal rôles. He is survived by his wife, Ottilie Metzger-Lattermann, contralto, who visited the United States with him.



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**F**OLLOWING her appearance as guest artist in several of the San Carlo Grand Opera performances last season, and her more recent concert work, Marjorie Trevathan, lyric soprano, is in New York, studying new rôles. Miss Trevathan is a native of Paris, Tenn., and recently was heard in concert in her own city, in Paducah, Ky., Brownsville, Tex., and other Southern cities. Miss Trevathan appears in opera under the name of "Yvonne Trava," and has sung various principal lyric soprano rôles with the San Carlo Co. She will engage in a special concert tour next season, providing her present plans permit her to return from abroad in time for this work. She has studied in Chicago and New York, with Francesco Dabbi of the Chicago Opera Association, and also with Gina Viafora, and is the youngest artist on the roster of the San Carlo organization. She is at present under Fortune Gallo's direction.

### "Dream of Gerontius" Presented

Inez Barbour, soprano, Rose Bryant, contralto, Lambert Murphy, tenor, and Frank Croxton, bass, were the soloists at the special performance of Elgar's "Dream of Gerontius," given in the Brick Presbyterian Church on March 14. At the Friday "noon hour of music" a program of Spanish music was given by Dr. Dickinson with Lillian Gustafson, soprano, and Margaret Sittig, violinist.

### Myra Mortimer Tours Before Sailing

Myra Mortimer, American contralto, after two recitals in New York, went west for a short tour prior to sailing for Europe. She opened in Denver on March 4, then went to Portland for a recital on March 8, followed by one in Tacoma on March 11, in San Francisco on March 14 and Los Angeles on April 1. She will visit Chicago for an appearance on April 6.

### Brahms Quartette Makes Appearances

The Brahms Quartette has been fulfilling engagements recently. Among the organization's appearances were those in Columbia, S. C., on March 6; Deland, Fla., on March 8, and Washington on March 15. Bookings ahead are for Middletown, Conn., on April 8; Brooklyn on April 29; May 6 in Danbury, Conn.; May 9 in Boston, and June 4 in Frederick, Md.

### Burmeister Returns After Long Absence

Richard Burmeister, pianist, formerly head of the piano department at the Peabody Conservatory in Baltimore, returned to America after an absence of twenty years on March 25, on the Arabic. Mr. Burmeister comes to visit friends in this country and will also give concerts in the Eastern cities over a period of six weeks.

### Elenore Altman Gives Institute Recital

Elenore Altman, pianist, gave the "Sixth Artist Recital" at the Institute of Musical Art on the evening of March 31. Her program included the Sonata "quasi una fantasia" in C Sharp Minor of Beethoven, the Schumann Phantasie and five Etudes from Op. 10 and 25 by Chopin.



# Neighborhood Playhouse Introduces Intimate Opera



THE ART OF SONG AND DANCE AS EXHIBITED ON GRAND STREET

Upper Row: The God of War, with Crimson Face in Rubber Costume Made by Ernest De Weerth for Avshalomoff's Chinese Opera; Howard Barlow, Musical Director for the Playhouse, and the Puppet Show from "A Burmese Pwé." Lower Row: Playing a Bamboo Xylophone in the Burmese Ballet; Scene from Haydn's "The Apothecary," and the Chinese Silver Goddess of Mercy in "Kuan Yin"

**O**PERA bouffe has become a lost art in America. It is charming, intimate and usually unprofitable. There is no place for it in the commercial theater and the opera has many attractions, but intimacy is not one of them. Chamber opera demands a repertory theater. The Neighborhood Playhouse has just inaugurated a repertory policy with the production of three lyric dramas. Perhaps it is cause, or effect, or premeditated theory.

An evening of international amusement begins with a ballet called "A Burmese Pwé," culled from Irene Lewisohn's Burmese diary and set to music by Henry Eichheim. It is a pageant that moves lyrically to the rhythm of authentic music. The first scene at the shrine has a religious gaiety, rather than fervor. It moves in a procession of graceful figures to a charming climax in a marionette show, where the puppets dance, and dance to the music. Mr. Eichheim has introduced native instruments in his scoring which bring out the soft glow of the music and the pageantry. He has piano drums and bamboo xylophones and gongs of every pitch and timbre, each of them bearing a sonorous name and tone.

The spirit of the music and the whole ballet changes when the scene proceeds from the shrine to the court of the Prince and Princess. There is a subtle link, however, in the dance of the

marionettes, who are also of royal blood and who dance to strains that combine a soft beauty with just a little mechanical stiffness, to remind you that, after all, it is not real. At the court, there is a Yein Pwé, an extravagant celebration that includes a classic choral dance. There is a series of contrasts in the dancing as there is in the music. Now it has an indolent grace and then it becomes a series of staccato impressions. The dancing images become abandoned and there is a sense of theatrical climax. But a minute later there is again languorous music and precision of movement.

## Haydn's "Apothecary"

"The Apothecary" is in a very different spirit. A Haydn opera bouffe, it plays in powdered wig and courtly manner. The story of *Mengone*, the Apprentice to *Sempronio*, the Apothecary, whose ward, *Grilletta*, was loved by both of them as well as by *Volpino*, the Fop, is a delightful picture of tuneful pose and pretence. The music is sung from the orchestra pit and the parts played on the stage by actors, almost in the "Coq d'Or" manner. The score has been revised by Howard Barlow and cut, the authorities who know their Haydn, insist, beyond recognition. In the performance there is no suspicion of it. The music runs smoothly and logically with the action. The harpsichord and orchestra make merry as the characters on the stage clown, and there is no evidence, to the uninitiate, that every note was not as "Papa" Haydn wrote it. Which, after all, is the most one can ask of an adaptation. The *Apprentice* was played by Harold Minjer and sung by Joel

Swenson; Ian Maclaren was the *Apothecary*, and Edgar Schofield, his voice. Dorothy Sands played *Grilletta*, and Albert Carroll, the *Fop*, and their parts were sung by Marjorie Haskell and Thomas Tilton.

"Kuan Yin" (The Goddess of Mercy), is a Chinese opera, sung in what is said to be Chinese. It is a beautiful spectacle slightly reminiscent of "The Yellow Jacket," and is remarkable chiefly for the esoteric costuming and the skillful direction. The music, by A. Avshalomoff, is occasionally lyrical and effective, as in the songs of the *Goddess*, and occasionally crass and appropriately boisterous. There are moments, particularly in the fight of the forces for Good and Evil, that contrast the musical characteristics adroitly, but for the most part the score seems to try too hard to be Chinese.

## Very Fine Balance

There is an exquisite balance at the Neighborhood Playhouse which makes the productions effective from every angle. The costumings and settings for all three of the pieces are amazingly successful. For the Chinese opera, Ernest De Weerth has made a black and gold background and made his costumes a study in subtle contrasts. There were the shining golds and reds of the warriors and the pure silver of the *Goddess* and her attendants, and helplessly between them the pastel softness of the girls.

For the Haydn work, Aline Bernstein designed a cool apple-green background against which the powdered wigs and bouffant skirts, the Eighteenth Century

studied artificiality, made a delightful complement to the stiff-skirted music. And in the Burmese ballet, Esther Peck managed to create an atmosphere that was oriental, without being tawdry, that had a lazy grace in every line, and a puppet theater that was so good that it was almost uncanny.

Howard Barlow conducted the orchestra, which, with the aid of the native instruments, turned readily from oriental plangent sound to the gay pirouettes of Haydn and the percussion effects of the Chinese. Mr. Barlow seemed the pivot about which the performance moved. There was nothing amateurish about the productions. There was a mellowness in the playing of the orchestra and in the whole spirit of the evening. For it was a delightful evening, where the musical and stage effects blended into an atmosphere of graciousness, intimacy and artistry, that makes the Neighborhood Playhouse an art theater.

HENRIETTA MALKIEL.

## Concert Soprano Marries

Announcement has just been made by Mrs. John Irwin Nevin of Sewickley, Pa., of the marriage of her daughter, Olive, to William Edward White, on Friday, March 26. Miss Nevin is well known as a concert soprano. Mr. and Mrs. White will make their home in Chicago.

BOSTON, March 27.—A benefit concert will be given by the People's Symphony in Symphony Hall on the evening of April 11. Mary Lewis, soprano of the Metropolitan Opera, will sing.